

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Royal Canadian College of Organists

THE UNIVERSITY
OF MICHIGAN
MAY 23 1961

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JUNE, 1961

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TEN OF 15 REGIONALS SCHEDULED FOR JUNE

COASTS, TOLEDO TO MEMPHIS Several Conventions Expected to Match Scope of National Meetings — Great Variety of Emphasis Noted

Just as June is traditional national AGO convention month in the even-numbered years, it is the month with the bulk of the regional conventions in the odd-numbered ones. The end of school sessions and of most choir activities makes it a logical choice but the overlapping interferes with the opportunity for attendance at several different conventions which many inveterate AGO convention buffs might welcome.

Tacoma, Wash. will kick off convention month June 13 and 14 with recitals by D. Deane Hutchison, Robert Rank and Judith Chadwick. Events on the campus of the University of Puget Sound suggest opportunities for sightseeing in one of our country's most spectacular areas.

The Des Moines regional June 14-16 is clearly for people who want to learn and who expect to work. It is a decidedly scholarly convention for which actual college credit is available for at least one event — Elaine Brown's choral workshop. Arthur Poister's two-a-day organ workshops will be suitably augmented with recitals by Ray Ferguson, Marianne Webb, Roger Nyquist and Donald Paterson.

The Boston convention June 18-20 emphasizes variety of activity with as full and varied a program as many a national meeting — Boston Pops Orchestra, big choral events and matters of historical interest should make this a memorable convention.

The Toledo convention June 19-21 will not be all work; social events there will be prominent along with recitals by Corliss Arnold, Alexander Boggs Ryan, Walter Rye and Margaret Long, and lectures by Kent McDonald and Madeline Marshall.

Wichita June 19-21 will also combine social events (Western style) with such attractions as a red-hot organ builders panel featuring Joseph Blanton, Charles McManis and Franklin Mitchell; a Mildred Andrews organ workshop, and the redoubtable Raymond Shelley at the theater organ.

The Bridgeton, N. J. meet June 20-22 has not had its share of advance publicity so we call your attention to its varied and interesting events. With Virgil Fox heading the recital stable (Charles Wright, Joan Lippincott, George Decker, William Whitehead and Richard Cummins are included), with Ernest White lecturing and a historical sightseeing tour, this sounds like a convention not to be missed.

The young North Shore Chapter at Evanston, Ill. stages its first convention June 21-23. Welcoming Canadian Hugh McLean for his first convention recital in the states, with a Margaret Hillis choral workshop and with Alec Wyton as banquet speaker (among the many other attractions) this hardly sounds like a novice convention.

The Syracuse convention was so fully outlined in the May issue that most of our readers are familiar with its details. Much more choral and service music emphasis is found here than in some other programs, despite the presence of such recitalists as John Weaver and Heinrich Fleischer.



CREATORS OF EXCITEMENT AND STIMULATION AT THE REGIONALS

One featured name represents each of the 12 remaining regional conventions. From the fabulous grab bag of convention talent our readers will recognize the following:

The eight in the 6: Syracuse — Heinrich Fleischer; Des Moines — Ray Ferguson; Toledo — Corliss Arnold; Boston — E. Power Biggs; Evanston — Hugh McLean; Tacoma — Robert Noshren; San Francisco — Mildred Andrews; Wichita — William Teague.

The four in the 1: Bridgeton — Virgil Fox; Portland — John Weaver; Boulder — Alec Wyton; Memphis — Vernon De Tar. Several of these notables will take part in more than one of these conventions.

Starting the same day as Syracuse but extending until June 30, the San Francisco convention has not accepted our invitation to use our pages for advance information. A late story on this meeting will be found on the Guild pages.

Memphis, on the other hand, has made full use of all the help we could give in informing readers of THE DIAPASON of its full and varied convention June 27-30. The first regional to provide us with information, its program features a Vernon DeTar workshop, William Teague and 1956 national competition winner Emily Cooper. If the convention is run as well as its advance planning indicates, this will be a stimulating and rewarding meeting.

HEEREMANS TO HEAD MUSIC AT UNIVERSITY COLLEGE, NYU

Harold Heeremans, AGO national president to begin his fourth year in July, has been appointed chairman of the music department of University College, New York University.

He is resigning as director of the high school glee club and chorus of Barnard School for Girls, New York City after 25 years.

VOICE OF AMERICA TO HAVE TAPES OF GERMANI SERIES

Tapes of the extraordinary series of Bach recitals by Fernando Germani in San Francisco were made by the Department of State for rebroadcast over the Voice of America.

San Francisco critics were lavish in their praise as the Italian virtuoso played to standing room crowds in Grace Cathedral.

IMPORTANT NOTICE

Effective July 1 the direct subscription price for THE DIAPASON will be \$3.00 annually. Single copies will be 30¢; those over two years old will continue 50¢.

**TULSA CHURCH WILL
HAVE LARGE MOLLER
PLAN TROMPETTE EN CHAMADE**

**Trinity Episcopal in City in Oklahoma
to Have 4-Manual Instrument —
Thomas Matthews is
Organist-Chairman**

A large four-manual organ to be built by M. P. Möller, Inc., will be installed in Trinity Episcopal Church, Tulsa, Okla. The organist-chairman is Thomas Matthews, MusD, FAGO.

The great and positiv divisions will be exposed on either side of the chancel. The antiphonal will be exposed on either side of the west window and flanking a trompette fanfare which will be centrally and horizontally suspended over the rear gallery. The trompette fanfare is to be made with brass resonators.

The specification was designed by W. A. Brummer, Möller representative, in consultation with Dr. Matthews.

The stoplist is as follows:

GREAT
Spitzflöte, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave 4 ft., 61 pipes
Koppelflöte 4 ft., 61 pipes
Quinte 2 2/3 ft., 61 pipes
Super Octave 2 ft., 61 pipes
Fourniture 4 ranks 244 pipes
Scharf 3 ranks 183 pipes
Chimes 5

SWELL
Gedackt Pommer 16 ft., 61 pipes
Viola Pomposa 8 ft., 61 pipes
Viola Celeste 8 ft., 61 pipes
Gedackt 8 ft., 61 pipes
Flauto Dolce 8 ft., 61 pipes
Flute Celeste 8 ft., 49 pipes
Principal 4 ft., 61 pipes
Flute Harmonique 4 ft., 61 pipes
Doublette 2 ft., 61 pipes
Plein Jeu 4 ranks 244 pipes
Fagotto 16 ft., 61 pipes
Trompette 8 ft., 61 pipes
Fagotto 8 ft., 12 pipes
Clarion 4 ft., 61 pipes
Tremulant

CHOIR
Erzähler 16 ft., 61 pipes
Geigenprincipal 8 ft., 61 pipes
Gedacktflöte, 8 ft., 61 pipes
Erzähler, 8 ft., 12 pipes
Erzähler Celeste, 8 ft., 49 pipes
Praestant, 4 ft., 61 pipes
Lochedackt, 4 ft., 61 pipes
Nachthorn, 2 ft., 61 pipes
Larigot, 1 1/3 ft., 61 pipes
Cromorne, 8 ft., 61 pipes
Trompette Fanfare, 8 ft.
Tremulant

POSITIV
Nasonflöte, 8 ft., 61 pipes
Spitzoctav, 4 ft., 61 pipes
Spülleife, 4 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Sesquialter, 2 ranks, 122 pipes
Zimbel 3 ranks, 183 pipes
Schalmei, 4 ft., 61 pipes
Zimbelstern, 5 bells
Tremulant

BOMBARDE
Doppelflöte, 8 ft., 61 pipes
Harmonics, 3 ranks, 183 pipes
English Horn, 8 ft., 61 pipes
Bombard Harmonique, 8 ft., 61 pipes
Clairon Harmonique, 4 ft., 61 pipes
Chimes, 25 bells
Tremulant
Trompette Fanfare, 8 ft., 61 pipes



DAVID C. JOHNSON

DAVID C. JOHNSON, DMA, AAGO, has been appointed visiting lecturer in church music at the Andover-Newton Theological School, Newton, Mass., beginning with the fall term. He is currently playing the complete organ works of Buxtehude in a series of weekly recitals on the Holtkamp organ in Kresge auditorium, MIT.

THE DIAPASON
Second-class postage paid at Chicago, Ill., and at additional mailing office, issued monthly, Office of publication, 343 South Dearborn Street, Chicago 4, Ill.

ANTIPHONAL
Bordun, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Spitzflöte, 2 ft., 61 pipes
Rauschquinte, 2 ranks, 122 pipes
PEDAL
Sub Bordun, 32 ft., 12 pipes
Contrebass, 16 ft., 32 pipes
Bordun, 16 ft., 32 pipes
Violone, 16 ft., 32 pipes
Spitzflöte, 16 ft.
Gedackt Pommer, 16 ft.
Erzähler, 16 ft.
Oktavbaus, 8 ft., 32 pipes
Rohrbordun, 8 ft., 32 pipes
Gedackt, 8 ft.
Erzähler, 8 ft.
Montre, 4 ft., 32 pipes
Rohrbordun, 4 ft., 12 pipes
Waldflöte, 2 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Harmonics, 3 ranks, 96 pipes
Contre Bombarde, 32 ft., 12 pipes
Trombone, 16 ft., 32 pipes
Trumpet, 8 ft., 12 pipes
Clarion, 4 ft., 12 pipes
Fagotto, 16 ft.
Schalmei, 4 ft.
Chimes

**HUTCHINS PLAYS IN WORK
OF 11 YEAR OLD COMPOSER**
Farley Hutchins, University of Akron, played the organ part with a woodwind quartet in a performance of 11-year-old Alan Shewmon's Quintet for Woodwinds at the university's third annual fine arts festival May 12.

In addition to his student's work, Dr. Hutchins was heard in Prelude and Fugue in B minor, Bach, and Chorale in A minor, Franck.

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JUNE 12-16, 1961

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The Spirit also helpeth us (9 minutes) 90
Der Geist hilft unsrer Schwachheit auf

Motet III (Peters 6103)

Jesus, my great pleasure (25 minutes) 90
Jesu, meine Freude

Motet IV (Peters 6104)

Be not afraid (10 minutes) 90
Fürchte dich nicht

Motet V (Peters 6105)

Come, Jesus, come (10 minutes) 90
Komm, Jesu, komm

Motet VI (Peters 6106)

Praise the Lord, all ye nations (9 minutes) 75
Lobet den Herrn, alle Heiden (Psalm 117)

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**AKRON CHURCH ORDERS
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COMPLETION DATE EARLY 1962

David S. Harris Is Organist-Chairmaster of the Church of Our Savior — Récit Patterned After Ste. Clothilde Instrument

The Church of Our Saviour, Akron, Ohio, will have a new three-manual Schantz in early 1962.

The stoplist for the organ was designed by David S. Harris, organist and chairmaster of the church. The great and positif divisions are unenclosed, with the great exposed. The enclosed division, patterned after the Cavaillé-Coll récit of Sainte-Clotilde, will be located directly behind the unenclosed divisions.

The design is as follows:

GREAT

Rohrlöte, 16 ft., 24 pipes
Principal, 8 ft., 61 pipes
Rohrlöte, 8 ft.
Octave, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Chimes

POSITIF

Holzgedackt, 8 ft., 61 pipes
Rohrlöte, 4 ft., 61 pipes
Spitzflöte, 2 ft., 61 pipes
Klein Nazat, 1 1/3 ft., 61 pipes
Cymbel, 2 ranks
Krommhorn, 8 ft., 61 pipes
Tremolo

RECIT

Gambe, 8 ft., 61 pipes
Gambe Celeste, 8 ft., 54 pipes
Bourdon, 8 ft., 61 pipes
Prestant, 4 ft., 61 pipes
Flute Conique, 4 ft., 61 pipes
Nazard, 2 2/3 ft., 61 pipes
Flute, 2 ft., 12 pipes
Tierce, 1 3/5 ft., 61 pipes
Basson, 16 ft., 61 pipes
Basson, 8 ft., 12 pipes
Clairon, 4 ft., 61 pipes
Tremblant

PEDAL

Principal, 16 ft., 32 pipes
Gedacktbass, 16 ft., 56 pipes
Rohrquintade, 16 ft.
Octave, 8 ft., 56 pipes



MARIANNE WEBB

Marianne Webb, university organist and instructor in organ at Iowa State University, Ames, has been awarded a Fulbright grant for the academic year 1961-62. She will study with André Marchal in Paris.

Miss Webb is an active AGO member, presently serving on the board of the Central Iowa Chapter. She is organist at the First Congregational Church, Ames, and has appeared in numerous recitals throughout the United States. For two consecutive years she has been chosen guest recitalist for the state convention of the Iowa Music Teachers Association. She will be a recitalist this month at the midwestern regional AGO convention. Other appearances before sailing include an Aug. 6 recital in the National Cathedral, Washington, D.C.

THE DIAPASON included a brief summary of Miss Webb's background in January 1960.

Gedackt, 8 ft.
Chorallbass, 4 ft.
Quintflöte, 4 ft.
Octavin, 2 ft.
Contre-Trompette, 16 ft., 12 pipes
Trompette, 8 ft.
Clairon, 4 ft.

New for Organ

Organ music has been reaching us rather slowly. We can mention the trend toward more and more *volumes*, especially of hymn preludes. This form seems to us to be serving a distinct need in many churches.

Concordia has a new and varied set of Seven Preludes on Hymns by Camil Van Hulse. We are not sure from which hymnal he selects his titles; many of the tunes are better known to us for other texts, so consult your own hymnal and match tune names before giving titles in your bulletin. His *tunes* are: Neander, Ratisbon, Ellacombe, Voller Wunder, Nun danket all', Tenbury and Old Hundredth.

Gordon Young's Eight Organ Voluntaries on Familiar Hymn Tunes for Presser is simple and more straightforward and the hymns are *very* familiar. It likewise has wide variety.

The Parochial Organ Book, Volume 2 (McLaughlin and Reilly) is intended for limited players with only a little pedal facility; this undoubtedly fills a need. Its scheme of Preludes and Postludes in all keys and a variety of interlude keys is practical for its use.

Brodt Music Co. sends two small lyric pieces by Frederick Stanley Smith-Melodie Plaintive and Tranquility. Both organ and Hammond registration are indicated.

In Novello's International series are: Theme with Variations by Ivan Langstroth, with considerable interest, variety and brilliance; Arthur Wills' Introduction and Allegro, a serious, original work on a big scale. — FC

**EPISCOPAL COMMISSION
TO HOLD SCHOOL ON COAST**

The joint commission on church music of the Episcopal church will go to the west coast for its 100th annual school of church music. The Rev. John W. Norris, Edward B. Gammons, Ray Francis Brown and Vernon De Tar will conduct the classes at the Army and Navy Academy, Carlsbad, Cal. Paul Allen Beymer, secretary of the commission, can be addressed at Christ Church, Shaker Heights 22, Ohio.

**COLBERT-LABERGE ARTISTS
HAVE BUSY SUMMER PLANS**

In addition to regional convention plans, Catharine Crozier will be heard June 4 at the Albion, Mich., College's annual commencement recital. Before leaving for Europe for an extended tour in July, Miss Crozier will play July 18 at the Riverside Church in New York.

Robert Baker, following his appearance at the San Francisco regional, will conduct a workshop at the University of Redlands July 3-7 with a formal recital July 3. William Teague will give master classes at the University of Kansas City July 17-21 and Jerald Hamilton will conduct a course in choral repertoire at the summer school of church music and liturgics of the Episcopal Seminary of the Southwest in Austin June 12-16. Hugh Giles will participate in the three-day Pittsburgh church music conference in Uniontown, Pa., which will include a formal recital Aug. 30.

**ANNUAL CARILLON SCHOOL
HELD AT CHOIR COLLEGE**

For the 13th consecutive year, Schulmerich Carillons will hold its annual school of campanology at the Westminster Choir College, Princeton, N. J. The school will open June 12 and continue through June 16.

The faculty this year will include: Robert J. Carwithen, Westminster Choir College; John Klein, musical director of Schulmerich and recording artist, and James R. Lawson, The River-side Church, New York City.

**CHOIRS FROM 7 CHURCHES
SING FORT WAYNE EVENT**

Junior choirs of seven Presbyterian churches of Fort Wayne, Ind., took part in a "service of anthems and hymns around the world" April 23 at the First Presbyterian Church. Lloyd M. Pinkerton was guest director and Jack R. Ruhl the organist. Countries musically represented were Israel, The Netherlands, China, Ireland, French Canada, Sweden, Norway and the United States.

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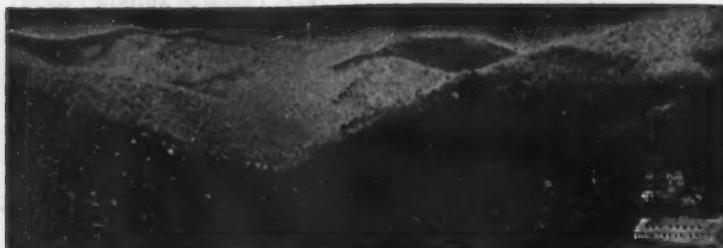
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PLAN AHEAD

If you are the bright-eyed, enthusiastic choir director you ought to be, you will have a sigh of relief that the past "heavy" season is over, and follow it with a big intake of breath as you look forward to a better-than-ever fall season.

To help you get your choir into orbit fast, we'd like to suggest four new anthems that you can study and evaluate right now:

THIS WE GIVE, SATB — A moving anthem of thanksgiving composed by Wihla Hutson for four-part mixed choir. Miss Hutson offers good variety between full four-part harmony and unison sections; also there is an optional descant. This is a good general anthem that is easy to prepare.

I LOVE THEE, MY LORD, SATB — A simple joyous expression of praise based on a tune from the early American hymnal, Ingall's **CHRISTIAN HARMONY**, arranged by James D. Cram. This arrangement for mixed voices in four parts can also be performed with optional unison treble choir added.

O SAVIOUR BLEST, SA(T)B — This festival anthem is based on the hymn tune by W. H. Havergal. Wihla Hutson provides a new text and arrangement, adapted by Lara Hoggard for SAB or SATB choir with an optional part for youth choir.

GREAT IS THE LORD, SATB — With text adapted from Psalm 145, this is a majestic anthem by Rose Marie Cooper and Warren Angell, edited by Lara Hoggard. Much unison singing and natural voice leading in the harmonic sections make this an easy anthem to prepare. The freshness of the choral harmony and the strong accompaniment, which includes optional parts for two fanfare trumpets, makes for a full and powerful sounding anthem.

Shawnee Press, Inc.
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Please send — at no charge — reference copies of

- THIS WE GIVE, satb (A 607)
- I LOVE THEE, MY LORD, satb (A 605)
- O SAVIOUR BLEST, sa(t)b (A 604)
- GREAT IS THE LORD, satb (A 606)

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Susi Jeans in Chicago

It took an Austrian-born English woman playing a fistful of early English music from almost illegible manuscript to give Chicago organists one of their most stimulating evenings of the season April 17. The player was of course Lady Susi Jeans playing a tiny unified Schlicker which is serving temporarily in the Evangelical Lutheran Church of St. Luke until the new large instrument is completed.

By the end of the first number, an anonymous Salve Regina, Lady Jeans had made listeners forget the stringent limitations of the instrument and was well on the way to providing a genuine exploratory experience. The magnificent acoustical environment of the new church was helpful as the 16th and 17th century literature in the hands of an enthusiastic and intuitive performer furnished an artistic and emotional climate of considerable dimension.

Though the Bull variations, the Gibbons Fantasia and the Lutge Voluntary for Double Organ were good listening, we found ourselves most stimulated by the 17th century voluntaries by James, Robinson and Reading.

A beautifully played sonata for violin and organ by Mantel divided the program and enlisted the sensitive and evocative talents of Bertine Corimby.

A Franz Schmidt Prelude and Fugue in G and a Toccata Francesca by Augustinus Kropfleiter (dedicated to the recitalist) ended the evening.

Many of the sizable crowd remained for the reception and Lady Jeans' class the following day attracted a number of auditors. — FC

JERALD HAMILTON JOINS COLBERT-LABERGE STABLE

Jerald Hamilton, of the faculty of the University of Texas, has joined the roster of the Colbert-LaBerge Concert Management. No stranger to readers of **THE DIAPASON**, Mr. Hamilton's background and career was summarized at some length in the November, 1960 issue on his assumption of his new post at the state university in Austin.

CASAVANT, 117 RANKS SET FOR NEW BASILICA

SHRINE TO BE COMPLETED 1962

Organ Ready for 4th International Marian Congress — Midway between Montreal & Quebec City — In French Tradition

The contract for the organ at Notre-Dame du Cap Basilica, Cap de la Madeleine, Quebec, has been awarded to Casavant Frères. The Basilica is a shrine church situated near Trois-Rivières, about half way between Montréal and Québec. Construction of the church, under way since 1955, is to be completed by mid-summer of 1962, in time for the Fourth International Marian Congress. The interior walls of cipollino and travertine marble, the concrete framework covered in ceramic tile mosaic and the ceramic tile floor will give the church acoustics suitable to a building of this size. The firm of Bolt, Beranek and Newman of Cambridge, Mass., have been retained as acoustical consultants, and have designed a low-intensity speech reinforcement system to allow a higher reverberation rate in the building together with good intelligibility of speech, this latter being of prime importance in a shrine church.

The organ, designed by Lawrence I. Phelps, Casavant's tonal director, consists of 75 stops in three large and very complete manual divisions and pedal with a tonal architecture in the French tradition. The choice of three divisions rather than four was based on the shape of the space available for the organ and to allow sufficient space for the choir on the lower level. The organ will be functionally displayed with the grand orgue above the positif, the pédale at the sides. The récit will be under the organ gallery proper, behind the choir. The use of tin for all principal stops and of thirty percent tin metal for flutes will be a return to old traditions and will give the various families a more individual character. The facade is to be

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entirely of polished tin pipes. The organ will have in all 117 ranks and 5544 pipes; there are no extensions or borrows anywhere. All voicing is to be used on low pressure and electro-pneumatic action will be used with expansion chamber pitman chests.

The stop-list is as follows:

GRAND ORGUE

Montre, 16 ft., 61 pipes
Bourdon, 16 ft., 61 pipes
Montre, 8 ft., 61 pipes
Flute Harmonique 8 ft., 61 pipes
Gambe, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Prestant, 4 ft., 61 pipes
Flute à Cheminée 4 ft. 61 pipes
Quinte, 2 2/3 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Flute à Bec, 2 ft., 61 pipes
Cornet, 5 ranks, 225 pipes
Fourniture, 4 ranks, 244 pipes
Cymbale, 4 ranks, 244 pipes
Bombard, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Clairon, 4 ft., 61 pipes
Trompette (en chamade), 8 ft., 61 pipes

POSITIF

Quintaton, 16 ft., 61 pipes
Montre, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Unda Maris, 2 ranks, 8 ft., 122 pipes
Prestant, 4 ft., 61 pipes
Flute à Fusseau, 4 ft., 61 pipes
Nazard, 2 2/3 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Quarte de Nazard, 2 ft., 61 pipes
Tierce, 1 3/5 ft., 61 pipes
Larigot, 1 1/3 ft., 61 pipes
Sifflet, 1 ft., 61 pipes
Fourniture, 4 ranks, 1 ft., 244 pipes
Cymbale, 4 ranks, 1/2 ft., 244 pipes
Cromorne, 8 ft., 61 pipes
Trompette (en chamade), 8 ft., 61 pipes
Clairon (en chamade), 4 ft., 61 pipes

RECIT

Bourdon doux, 16 ft., 61 pipes
Diapason Étroit, 8 ft., 61 pipes
Flute Harmonique, 8 ft., 61 pipes
Flute à Cheminée, 8 ft., 61 pipes
Viole de Gambe, 8 ft., 61 pipes
Voix Céleste, 8 ft., 61 pipes
Prestant, 4 ft., 61 pipes
Flute Octaviante, 4 ft., 61 pipes
Octavin, 2 ft., 61 pipes
Cornet, 5 ranks, 185 pipes
Fourniture, 4 ranks, 244 pipes
Cymbale, 4 ranks, 244 pipes
Basson, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Hautbois, 8 ft., 61 pipes

Vox Humaine, 8 ft., 61 pipes
Clairon, 4 ft., 61 pipes
Trémolo

PEDALE

Quintaton, 32 ft., 32 pipes
Contrebasse, 16 ft., 32 pipes
Violon, 16 ft., 32 pipes
Soubasse, 16 ft., 32 pipes
Quintaton, 16 ft., 32 pipes
Quinte, 10 2/3 ft., 32 pipes
Prestant, 8 ft., 32 pipes
Bourdon, 8 ft., 32 pipes
Violoncello, 8 ft., 32 pipes
Quinte, 5 1/3 ft., 32 pipes
Octave, 4 ft., 32 pipes
Flute Ouverte, 4 ft., 32 pipes
Flute à Cheminée, 2 ft., 32 pipes
Fourniture, 3 ranks, 96 pipes
Cymbale, 4 ranks, 128 pipes
Bombardon, 32 ft., 32 pipes
Bombarde, 16 ft., 32 pipes
Basson, 16 ft., 32 pipes
Trompette, 8 ft., 32 pipes
Chalumeau, 8 ft., 32 pipes
Clairon, 8 ft., 32 pipes
Cor Anglais, 4 ft., 32 pipes

CARMEL BACH FESTIVAL OPENS ITS 24TH SEASON

The Carmel, Cal. Bach Festival opens its 24th season July 14. The festival has been extended to 10 days with weekend programs duplicated.

Sandor Salgo marks his sixth occasion as music director and conductor of the festival. The important musical currents which flowed in and out of Bach's art and the re-enactment of the types of concerts of Bach's time will feature this year's schedule.

Bach's Mass is B minor and Handel's Saul will be the major choral works heard. Saul will be preceded by a symposium moderated by Alexander Fried, music critic for the San Francisco Examiner.

Orchestral works by other 18th century composers include a Symphony in B flat by Brunetti, a Sinfonia for trumpets and strings by Bononcini and Haydn's II Distratto. A program of Renaissance compositions by Heinrich Isaac and Giovanni Gabrieli will be performed in the Basilica of the Carmel Mission. The Festival Chorale will provide a re-enactment of a Bach "family concert."



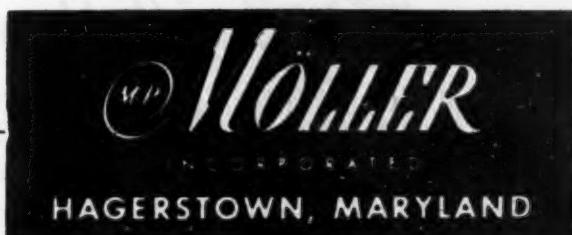
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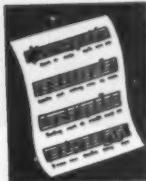
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TO INSTALL TELLERS

JOHN DAVIS WAS CONSULTANT

Three-Manual Organ for 65-year-old German Gothic Style Church —
Howard S. Okie Designer-
Finisher of Gallery Installation

S. John's Evangelical Lutheran Church, Passaic, N. J., a 65-year-old example of the German Gothic influence in church architecture, will be the home of a new three-manual Tellers organ. The rear balcony installation will permit a functional display of pipes in an ideal acoustical environment.

Howard S. Okie, Jr., eastern representative for Tellers, prepared the specification and will supervise the tonal regulation. John Davis, organist at the West Point Chapel, served as consultant for the church.

The stoplist:

GREAT
Spitzprinzipal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Twelfth, 2 2/3 ft., 61 pipes
Waldflöte, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes

SWELL

Rohrbourdon, 8 ft., 68 pipes
Viole d'Gambé, 8 ft., 60 pipes
Viole Celeste, 8 ft., 56 pipes
Spitzflöte, 4 ft., 68 pipes
Chimney Flute, 4 ft., 12 pipes
Octavin, 2 ft., 61 pipes
Tierce, 1 3/5 ft., 61 pipes
Cymbale, 3 ranks, 183 pipes
Trompete, 8 ft., 68 pipes
Hautbois, 8 ft., 68 pipes
Hautbois, 4 ft., 12 pipes

CHOIR

Quintaten, 8 ft., 68 pipes
Dolce, 8 ft., 68 pipes
Dolce Celeste, 8 ft., 56 pipes
Harmonic Flute, 4 ft., 68 pipes
Quintadena, 4 ft., 12 pipes
Koppelquinte, 2 2/3 ft., 61 pipes
Gemshorn, 2 ft., 61 pipes
Krummhorn, 8 ft., 68 pipes

PEDAL

Violone, 16 ft., 32 pipes
Subbass, 16 ft., 32 pipes
Lieblich, 16 ft., 12 pipes
Quinte, 10 2/3 ft.
Principal, 8 ft., 32 pipes



Bourdon, 8 ft., 12 pipes
Quintflöte, 8 ft.
Choral Bass, 4 ft., 12 pipes
Flautino, 4 ft.
Mixture, 4 ranks, 128 pipes
Bombard, 16 ft., 12 pipes
Trompete, 8 ft.
Hautbois, 4 ft.

HARRIETTE RICHARDSON SOLOIST WITH STRINGS

Harriette Slack Richardson was soloist in an evening of organ with strings timpani and harp April 30 at the rededication of the organ in the First Baptist Meeting House, Providence, R.I. Martin Fischer was conductor of the program which included the Howard Hanson Concerto for Organ Strings and Harp, Dupré's Prelude and Fugue in G minor and Variations on a Noël; Handel Concerto 2 in B flat; Prelude and Fugue in D major, Bach and the Poulenc Concerto.

DR. ORPHA OCHSE conducted the chancel choir and soloists of the First Congregational Church, Pasadena, Cal. May 7 in a program of solos and anthems by Purcell and Handel, the final concert in the season's series.

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Considering Other Factors of Classic Voicing

By WILLIAM H. RISINGER, JR.

A great deal of information appears from time to time on the merits of the classic voicing of organ pipes on low pressure and without nicks. However, certain aspects of this principle are rather badly neglected. In order to obtain optimum results in this type of voicing, treatment of the toe-holes of the pipe work and chest design are of prime importance.

It is important that pipes of the classic variety speak from a common channel such as is provided in slider chests. In this type chest, few eddy-currents are produced which tend to cancel the effectiveness of un-nicked pipes. All pipes on a common channel speak at the same time which is important in that classic pipes are articulate. Finally, pipes on a common channel form a cohesion of tone which is unobtainable on chests of any other design.

Eddy-currents must also be considered in the proper design of the hole in the foot of the pipe. It is essential that no constriction be present between the channel and the flue of the pipe as this will tend to disturb the smooth flow of air. For this reason the toe-hole of the pipes should be as open as is possible in the construction of the pipe. On pipes of this sort on low pressure, it is possible to make regulations for loudness at the mouth of the pipe. Also, it should be noted that pipes with closed toe-holes tend to blend poorly even when placed on slider chests.

From the practical point of view, a well-designed slider chest will outlast any other type of chest and with far less maintenance. It is possible to design a slider chest with no parts to be re-leathered. This new design uses electro-magnetic pull-downs for the pallets. This

is a major advantage, not to mention the merit of quiet operation.

Needless to say, little of this is new information for the early European builders took these ideas for granted. It seems likely that we will see more and more work of this sort done in the future. The smaller builders, with possibly the exception of Casavant, seem to be pioneering this field at present in that the larger builders are set up to build the conventional chests and find it economically unfeasible to experiment with other ideas. They can hardly be blamed for this attitude in that breaking even is quickly becoming a goal! However, as more slider chests become used and proven, even the largest firms may take a second look.

Mr. Risinger speaks both as an organist and as a builder. Magnolia, Ark. is the centre of his activities

SOUTHPORT CHOIR GUESTS FOR APRIL, MAY SERVICES

The choir of men and boys of Trinity Church, Southport, Conn., sang four services on a weekend tour April 21-23; at Evensong April 21 at St. John's Church, Salisbury, Conn., where following the service portions of the Mozart Mass Brevis in B flat, and anthems by Bach, Harris and Lotti were heard; Sunday morning services April 23 at Trinity Church, Lenox, Mass.; Evensong with the choir of All Saints Cathedral, Albany, N.Y.; Chester Jones, organist and choirmaster, James Litton and Raymond Egan, organist-choirmaster and assistant organist, played recitals before each service.

The choristers sang for the annual meeting of the Bridgeport, Conn. council of churches in May. The church workers' dinner of the diocese of Connecticut will hear them in June.

A COURSE FOR BEGINNERS in training a boys' choir and in Gregorian chant will be taught in Liturgy Week, June 18-25 at Trinity College, Burlington, Vt. The Rev. Edward C. Foster, Cathedral of the Immaculate Conception, will teach.

Small Church GREAT

Diapason 8 ft., 85 pipes
Flute 8 ft., 85 pipes
Salicional 8 ft., 73 pipes
Viole d'Amour 8 ft., 61 pipes
Octave 4 ft., 61 notes
Twelfth 2 2/3 ft., 61 notes
Fifteenth 2 ft.
Chimes Prepared
Swell to Great

SWELL

Flute 8 ft., 61 notes
Salicional 8 ft., 61 notes
Vox Celeste 8 ft., 49 pipes
Viole 8 ft., 61 notes
Flute 4 ft., 61 notes
Nazard 2 2/3 ft., 61 notes
Piccolo 2 ft., 61 notes

PEDAL

Bourdon 16 ft., 12 pipes
Quinta 10 2/3 ft., 32 notes
Diapason 8 ft., 32 notes
Salicional 8 ft., 32 notes
Viole 8 ft., 32 notes
Flute 4 ft., 32 notes

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God is Gone Up25
Hark! The Sound of Holy Voices25
Let the Words of My Mouth20
The Lord Reigneth25
Ninety-Eighth Psalm25
O Love, How Deep25
Rejoice We All and Sing25
Sing Unto the Lord25
Sing We Merrily Unto God20
To the Name that Bringeth Salvation25
Communion Service in C major35

CANTATA

To Calvary	1.25
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Aspiration	Requiem
Benedicta Tu	Rhapsody on Gregorian Motifs
Elegy	Suite in E Major
Festive Flutes	Toccata (Salve Regina)
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Catholic Organist Outlines His Wedding Music

By ROBERT CRONE

Most articles and news stories on wedding music in THE DIAPASON have referred to the marriage service in Anglican or other Protestant denominations. I should like to outline some of the procedures for the Sacrament of Matrimony in a large Roman Catholic situation: the Church of the Holy Spirit, Louisville, Ky.

The appended sheet of wedding regulations given the prospective bride and groom and their families at the very start tells exactly what is permitted, hence no arguments ensue.

About five weddings each year make use of strings with organ; about half of an average total of 40 per year use the men's choir and organ (high masses); the balance use either organ or organ and soloist (low masses). Fees range from \$15 (organ alone) to \$175 for organ strings and men. String players are union-members of the Louisville Philharmonic orchestra. The men's choir consists of 14 men, three of whom are professional singers.

Wedding Regulations

Bearing the title Concerning the Music in the Church at Weddings the following sheet of information is given prospective brides and grooms:

In order to promote uniformity and compliance with various regulations concerning music in the church, it is thought best to have the following set down in writing, to be presented to the parties concerned for their consideration, so that there may be no misunderstandings.

As to the selection of music, particularly the processional, the parties involved are strongly urged to read Chapter 6 of Paul Hume's *Catholic Church Music* which deals specifically with music for weddings. The author is music critic for the Washington, D.C. Post, as well as a practicing organist, choirmaster and teacher at Georgetown University. We shall expect those who come to us for the administration of this sacrament to limit their musical requests to such numbers that are in good taste and in compliance with the Motu Proprio of Pope Pius X and all subsequent regulations. This precludes the use of the so-called "traditional" marches by Wagner and Mendelssohn, which are "theatre music" and as such may not be used in the church.

When the Nuptial Mass is involved, the music may consist simply of organ music preceding the ceremony, and marches played for the processions to and from the sanctuary, with music of a churchly character played during the ceremony and the Mass. (A low mass)

An alternative to the above for a low mass is the additional employment of a soloist, who is to be approved by the organist. Solos may be sung preceding the ceremony, and at the offertory and communion of the mass only. The organist is prepared to furnish competent soloists for such occasions. In any case, no musical numbers from theatrical, operatic, or other secular sources may be employed, nor those compositions which, although they may display a sacred text, have secular musical origins. Also in no case may a soloist be used in place of a choir to sing Propers and the Ordinary for a high mass.

At a high mass, the men's choir is available. Since it is usually difficult to call the men together on week-day mornings, it is almost a necessity that professional singers be employed to assist. In any of the above cases a month's notice should be given so that proper arrangements and rehearsals can be made. In no case may any one other than the regular organist be employed.

In the case of mixed marriages, since there can be no mass, simply organ music preceding the ceremony, with professionals and background music during the ceremony may be used. There is



ROBERT CRONE

Robert Crone is the dean of the Louisville, Ky., AGO Chapter and is the organist and choirmaster of the Roman Catholic Church of the Holy Spirit.

also the possibility of using a soloist preceding the ceremony only, under the conditions given above, but there is no place for use of a choral group.

The gratuity (fee) may vary with circumstances. Usually this is \$15, but may be more at the discretion of the organist, in the event of extra rehearsals necessitated by use of a soloist or the men's choir. We have no intention of setting a price on the Sacrament of Matrimony: if the parties are worthy and financially unable to afford the gratuity mentioned above, the pastor will advise the organist, who will be bound accordingly.

The organist is available to discuss wedding music at any time by appointment (phone number included).

Two Typical Weddings

Following are examples of music for two weddings (high masses) in the first of which men's choir and string quartet are used, in the second the priests choir of the Trinity high school:

Prelude (organ and strings): Maestoso and Allegro. Concert 2 in B flat and Andante, Adagio and Fugue, Concert 4 in F, Handel; Elevation (Benedictus), Mass for Convents, F. Couperin; Sonata 8 in A, Mozart; Trio Sonata 3 in A, opus 1, Albinoni.

At the Entrance of the Wedding Party: Trumpet Tune and Fanfare, Ceremonial Music, Purcell.

Solemn High Mass (men's choir, tenor principal and two cantors): Introit: Deus Israel, *Liber Usualis*, mode 3; Kyrie: Missa in honorem Reginae Pacis, Peeters; Gradual and Alleluia: Uxor tua, mode 3; Offertory motet: Ave Maria, L. de Vocht; Sanctus, Benedictus and Agnus Dei, Peeters mass above; Communion motet: Sub tuum praesidium, Grancini; Communio: Ecce sic benedicetur, *Liber Usualis*, mode 6; Benedicamus Domino, mode 3.

At the Presentation of the Bridal Bouquet at Our Lady's Altar: On This Day, O Beautiful Mother, Lambiette.

At the Procession from the Church: Voluntary in C, Ceremonial Music (organ and strings), Purcell.

Prelude (organ): Prelude in C major, Bach; Elevation, Mass for Convents, F. Couperin; Grand Jeu, Du Mage; Andante, Concerto 4, Handel.

At the Entrance of the Wedding Party: Trumpet Tune and Fanfare in D, Ceremonial Music, Purcell.

At Mass: (priests' choir, Trinity high school) Introit: Si diligis me Simon Petre, mode 3; Kyrie eleison, Mass 4, mode 1; Gloria in excelsis: Mass 4, mode 4; Gradual: Exaltent eum in ecclesia, mode 5; Alleluia Verse: Alleluia, Tui es Petrus, mode 2; Credo: Credo 3, mode 5; Offertory: Ecce dedi verba mea, mode 3; Offertory motet: selected; Sanctus and Benedictus, Mass 4, mode 8; Agnus Dei, Mass 4, mode 6; Communion motet: selected; Communio: Tu es Petrus, mode 6; Ita missa est: Solemn, mode 3.

At the Procession from the Church: Trumpet Tune and Bell Symphony, Ceremonial Music, Purcell.

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SYRACUSE, NEW YORK

June 26, 27, 28

Mon., June 26

- Student Competition
- Opening Tea
- Choral Evensong: St. Paul's Episcopal Church
- Recital: John Weaver (Gemütlichkeit)

Tues., June 27

- Choral Workshop: John L. Baldwin
- Lecture: Demonstration: Allen Organ
- Recital: Heinrich Fleischer
- Dinner —
- Hymns for the Major Festivals: Will O. Headlee, Organist
- Arthur Poister { Choir Directors
- John L. Baldwin { (Antiphonal Choirs and Brass) (Gemütlichkeit)

Wed., June 28

- Solemn High Mass: Church of the Assumption
- Panel Discussion: Music in the Small Church
- M. Alfred Bischel
- Earl F. Berg
- Regina H. Fryxell
- Rev. W. Wesley Konrad
- Rev. Richard C. Pankow
- Recital (Organ and Strings): Philip Gehring
- Banquet: John L. Baldwin, Toastmaster. Bea Solomon, Entertainment

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No Anthem Prize Given

The report of the board of judges for the AGO anthem contest for 1960-61 is as follows:

In the opinion of the judges, no anthem submitted attained the standard required by the Guild. An award, therefore, will not be made.

RONALD K. ARNATT
ROBERTA BITGOOD
T. FREDERICK H. CANDLYN,
Chairman

San Jose

The San Jose Chapter met April 9 at the First Presbyterian Church, Los Gatos, Cal. for a recital by Past-dean Clifford Hansen. Included in his program were Dorian Toccata, Bach and Final, Psalm 94 Sonata, Rebuke. Dean Raynold L. Allvin conducted a short business meeting following the recital. A \$50 scholarship will be awarded to an organ student within the jurisdiction of the chapter for the purpose of furthering interest in organ study by assisting students financially, thereby providing more and better church organists. Marian Frasier is chairman of the scholarship committee. It was announced that the chapter was to sponsor Catharine Crozier in recital April 20 at St. Mark's Episcopal Church, Palo Alto. The occasion was the formal opening of the new gallery organ.

Sacramento GSG

The Sacramento Guild Student Group sponsored its fifth annual chartered bus trip to the San Francisco Area March 28. Under the leadership of GSG President Ellis Browne, the group visited the First Baptist Church where John Burke demonstrated the Murray M. Harris organ. Then the group heard Newton Pashley show the tonal resources of the rebuilt Kimball in the First Presbyterian Church. Richard Branch played the new Möller in the First Congregational Church. A visit to the Lakeshore Avenue Baptist Church to inspect the Casavant preceded the tour's end at the LDS Interstake Center where Robert Douglas explained the three-manual in the auditorium and the small Baroque in the chapel. A stop in Berkeley was made for dinner on the return to Sacramento.

G. LELAND RALPH

Los Angeles

The April 10 meeting of the Los Angeles Chapter was held at the First Methodist Church of Hollywood. Following the dinner Dr. Charles Kendall, minister, spoke on music around the world as he recalled experiences from his recent travels. The second part of the meeting was a recital of music by Southern California composers of organ and choral music. Composers represented were: Frederic M. Barnes, Hazel Fryer Allen, Barretta Heartwell, Herbert Donaldson, Norman Soren Wright; Walter E. Hartley, Donald Aird and Herbert Bielawa. The performers included Mr. Barnes, Mrs. Allen, a vocal quartet, Frank K. Owen, Dr. Wright and the Cathedral Choir of the host church, Robert Booth Hull and Sandra Sonderlund Bielawa.

ELFRIDA DOLCH

Kern County

The final meeting of the season for the Kern County Chapter was held May 8 at the home of Mrs. Norman Nystrom, Bakersfield, Cal. An outdoor barbecue was provided. At the business meeting presided over by Mrs. Henry Butcher, dean, plans were completed for the installation and vesper service for May 21 at the First Presbyterian Church, Bakersfield. Following the meeting the group viewed a vacation film entitled Family Outing.

PHYLLIS INDERMILL

San Francisco Golden Jubilee Premiers Works of Sowerby, Norris and Green

The San Francisco Chapter is host for the far West regional convention in this, its Golden Jubilee year. With a total of 24 chapters participating, the convention promises to be both exciting and enjoyable — both intellectually stimulating and emotionally satisfying. General Chairman Harold Mueller, FAGO, Dean Bob Whitley, Regional Chairman Leslie Spelman and all of the hard working committee chairmen feel that all is ready now for one of the most interesting and varied programs in a long time.

Convention headquarters will be at the new Jack Tar Hotel, San Francisco. There are several fine motels and hotels in the same vicinity whose rates are less. To get this list, write to Hospitality Chairman Esther L. Johnson, 438 Spruce St., Berkeley Cal. or Convention Registration Chairman Eileen Coggins in care of Jack Tar Hotel, San Francisco. The convention fee is \$30. Your spouse can register with you for an additional \$15.

It can be very cool if the fog comes in, so ladies are urged to bring their bonnets, jackets or stoles. Dress will be optional, formal or informal, as you like.

The program outline is as follows: Monday, June 26, registration; organ playing competition; the welcoming organ recital at Trinity Episcopal on the Aeolian-Skinner by Harold Mueller and that evening a recital in Grace Cathedral (also Aeolian-Skinner) by Robert Baker.

Tuesday, June 27, Dr. Baker's master class; Leo Sowerby's lecture; Ronald M. Huntington, recital on the Austin at St. Cecilia's Church; the world premier performance of Concerto for Organ and String Orchestra by the young composer Kevin Norris with Dr. Sowerby conducting and Dean Whitley at the organ at St. Luke's; choral concert by the S.F. State a cappella choir, John Tegnall, PhD, director, at the college auditorium.

Wednesday, June 28: Day in the East

Seattle

The Seattle, Wash. Chapter met April 10 in the new sanctuary of Temple de Hirsch with Dean Edith Bender presiding over a brief business meeting. The program was given by Samuel Goldfarb, host director, who gave a brief history of the Jewish synagogue, concluding with an explanation of some of the symbols used in the new building and their historic tradition. The quartet sang three examples of Jewish service music and Eugene Nye gave a historical résumé of the organ and demonstrated its capabilities.

Gwen Fisher

San Diego

The San Diego Chapter sponsored Claire Coci in recital April 17 at the First Presbyterian Church. A large and appreciative audience greeted Miss Coci and demanded encores. A reception followed the recital. The program is in the recital columns.

Bay — tour of three famous architectural masterpieces: First Church of Christ Scientist, Berkeley (Maybeck designed); the Greek Orthodox Church of the Ascension, Oakland, and the East Bay Inter-Stake Center of the LDS (Mormon) Church, Oakland; recital by Lawrence Moe on the Holtkamp in Hertz Memorial Hall of Music, University of California, Berkeley campus; luncheon at the First Congregational Church, Oakland followed by a recital on the Möller organ by Phillip Steinhaus; at First Presbyterian Church, Oakland, Newton H. Pashley recital on his "now completed 4,000 pipe" organ (40 odd years work by Kimball, Schoenstein, Hershman, Swain, Coate and Pashley); Robert Noehren recital on the St. Luke's organ.

Thursday, June 29: At the Jack Tar Hotel — demonstration-rehearsal and workshop on chanting conducted by Peter Hallock; a lecture-demonstration on ornamentation in the music of Bach by Alexander Borovsky; the traditional deans' luncheon and then a business meeting for the general membership with Dr. Spelman presiding; recital by the winner of the organ playing competition and another on the Grace Cathedral Aeolian-Skinner by Richard Purvis. The evening will feature a Guild festival evensong service and Leo Sowerby's Ark of the Covenant (premiere performance written especially for this service), as well as his Festival, written for the Bob Whitley dedicatory recital of the new St. Luke's organ. The service, sung by St. Luke's choir, will be followed by a theater party at the Paramount Theater.

Friday, June 30: A lecture by Mildred Andrews on teaching methods; a recital shared by harpsichordist Harold Chaney and contra-tenor Peter Hallock with world premiere performance of Fantasie for Harpsichord by Douglas Green at the California Palace of the Legion of Honor; the closing luncheon at the Jack Tar.

FRANCES S. BENIAMS

Spokane

Fernando Germani played a recital April 17 for the Spokane Chapter on the new Aeolian-Skinner organ at the Cathedral of St. John the Evangelist, described in the April issue. An enthralled and silent audience of 1200, some from as far away as British Columbia heard the program which ranged from Noels of Daquin to the Bach Fantasie and Fugue in A minor. Members and friends met Mr. Germani at the reception held at the home of Dr. R.F.E. Stier after the recital.

J. JOHNSON

Riverside-San Bernardino

The Riverside-San Bernardino Counties Chapter met April 10 at the Upland First Presbyterian Church, Upland, Cal. Clarence Mader gave the talk Organs of Europe Off the Beaten Path with the use of pictures of European classic organs. He was assisted by his wife.

CHESTER JOHNSON

COUNCIL

LESTER BERENDROICK, MUS. AAGO
SETH BINGHAM, MUS. DOC, FAGO
BARBARA JANE BROWN, MSM, AAGO
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SVEND TOLLESEN, MM, FAGO, LTC
CLIFFORD WELSH, AAGO, LTC
M. SEARLE WRIGHT, FAGO, FTCL

Boulder Regional

Plans

Appear Completed

At the Nebraska-Colorado-New Mexico regional convention, Boulder, Colo., July 17-19, Kathleen Armstrong Thompson, FAGO, will give a lecture-recital on the works of Langlais.

Frank's Grand Piece Symphonique will be featured by Robert Cavara in his lecture Self-improvement Through the Use of Recordings.

William Clendenin will be organist and his wife June, pianist for the Peeters Concerto for Piano and Organ.

Wesley Selby will play a recital for organ and instruments using the two-manual Reuter in the First Presbyterian Church, and David Pew will play the three-manual Austin at St. John's Episcopal Church.

Lectures will include The Equipment and Training of Organists and Choirmasters by Alec Wyton; Choral Conducting Techniques and Church Repertoire, by David Glismann, and a description of the 1888 Roosevelt tracker in the First Methodist Church by Norman Lane which will be followed by a recital by James Tallis.

Everett J. Hilti will play the Maas-Rowe carillon in the tower of University of Colorado Memorial Center. Emerson C. Cox, FAGO, will address the convention luncheon on The Sin of Being Ordinary.

Seminar subjects include The Musician's Role in Leading in Worship and the special problems of playing the four most common electronic instruments.

A convention brochure will be available from Everett J. Hilti, Macky 9, University of Colorado, Boulder, Colo.

Santa Barbara

The Santa Barbara Chapter sponsored its annual recital of students of chapter members and assisted by Brookes M. Davis, host organist. The program: Dorothy Miller — Prelude in D minor, Bach; Lorena Coffin — O Come, O Come Emmanuel, Van Huise; The Walk to Jerusalem and Fugue in C (fanfare), Bach; Flute Solo, Arne, and Schönster Herr Jesu, Schroeder; Glenda Douthit — Allegro Assai, Sonata 1, Mendelssohn; Artie Mae Beech — Fugue on the Kyrie, Couperin; Come, Saviour of the Gentiles, Bach; Communion, Purvis; Virginia Ruhm — The Fifers, Dandieu; Prelude and Fugue in B flat major, Bach. The players are students of Lucile G. Beasley, Dr. C. Harold Einecke and Mr. Davis. Mr. Davis added these numbers: The Fall of the Leaf, Peerson; Behold, A Rose Is Blooming, Brahms; Fanfare, Cook. Following the recital students were honored in the music center of the church.

BROOKES M. DAVIS

Long Beach

The Long Beach, Cal. Chapter sponsored a concert by the a cappella choir of the Long Beach State College April 11 at the First Methodist Church. Under the direction of Frank Pooler the choir sang numbers by Lockwood, George, Clement, Pooler, Gabrieli, Schubert, Fauré, Berlioz and Russell. This was the third in a series of concerts sponsored by the chapter. Richard Ellsasser was to play a recital May 23.

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News of the American Guild of Organists—Continued

Omaha Ecumenical Hymn Service Directed by Lovelace

The Omaha, Neb. Chapter sponsored an ecumenical hymn service April 16 under the direction of Dr. Austin Lovelace at the First Central Congregational Church.

Approximately 200 choir members from Congregational, Episcopal, Lutheran, Methodist, Presbyterian and Roman Catholic churches participated.

Hymns used were chosen from the Pilgrim Hymnal representing the various denominations.

Roger B. Arnold was the accompanist and Cecil Neubecker, Thelma Stenlund and Milfred Mowers played the prelude, offertory and closing voluntary, respectively.

The evening closed with a coffee hour.

CATHERINE C. ANDERSEN

Omaha
Members of the choir of St. Cecilia's Cathedral were hosts for the May 8 meeting of the Omaha Chapter in the edifice of Spanish Renaissance architecture completed in 1959.

The choir, directed by Winifred Traynor Flanagan, AAGO, opened the program with Cantate, Domino, the introit for the Fourth Sunday after Easter, and closed with Lemacher's Terra Tremuit, offertory for Easter. Other composers spanning five centuries were: Isaac, Victoria, Tallis, Palestrina, Allegri, D'Indy and Liszt. James Tallis, Hastings College, played: Plain Jen, DuMage; Fantasie in F, Mozart; Gavotte, Wesley; St. Anne Fugue, Bach; Movement 2, Sonata 1, Hindemith; Dialogue for Mixtures, Langlais. The election of officers preceded the program; a social hour in the Cathedral high school followed.

The chapter was involved in the performance April 23 of Mendelssohn's Elijah at the First Central Congregational Church. Organist and director was Roger B. Arnold.

ROGER B. ARNOLD

Lincoln
The Lincoln, Neb. Chapter met April 10 at Helen Penner's for its cafeteria dinner and business meeting. The group went to the First Methodist Church for the annual student recognition. Members of Guild student groups of Concordia Teachers College, Seward; Doane College, Crete; Nebraska Wesleyan University and the University of Nebraska took part. The program: Gary Reddish — Prelude, Fugue and Chaconne, Buxtehude; Jane Preissner — Fugue in G minor, Bach; Amanda Huberg — Prelude in E flat, Bach; Gloria Niewohner — What Is The World To Me; Anne White — Adagio, Allegro Assai, Mendelssohn; Sharon Duba — Pastorale, Whitlock; Barbara Univert — Carillon de Longport, Vierne.

MRS. DALE UNDERWOOD

St. Louis
The St. Louis Chapter held a dinner meeting at Tyler Place Presbyterian Church April 9 with Dr. Robert W. Glover as host organist. Sub-dean Beatrice Bloemker presided over the business session. Dr. Glover played and conducted a program of organ with other instruments which included two Mozart sonatas for two violins, cello and organ and two choral preludes for trumpet and organ by Krebs. The choir sang The Passion According to St. Mark, Wood. Program Chairman Roy Kehl announced that the annual Guild service would be held at Christ Church Cathedral April 16.

MRS. CHARLES L. NOWLAND

Central Missouri

The Central Missouri Chapter held its annual workshop April 25 at the Missouri Methodist Church, Columbia. Sixteen members, five guests and numerous students attended. Dr. Charles Huddleston Heaton, FAGO, spoke on registration, covering the more mechanical aspects of pipes and then progressing to combinations. He discussed various methods of enhancing service playing, methods of modulating, and use of improvisations on chorale melodies. He gave repertoire suggestions. Dean Carl E. Burkell presided over the business meeting. Newly elected officers are: Dean, Perry Parrigan; sub-dean, Mrs. Arthur Lang; secretary, Jacqueline B. Raithel, and treasurer, William Bedford. Dr. Heaton played works of Arnatt, Pepping, Franck, Bach, Karg-Elert, Vierne and Dupré in his recital.

JACQUELINE B. RAITHEL

Clinton

The Clinton, Iowa Chapter met April 16 at the home of Dr. John Kline, Muscatine. Members heard Dr. Kline play the three-manual Wurlitzer organ in his home that previously was in the Keith-Albee theater, Huntington, W. Va. Members had an opportunity to try the organ. Lauren Blanks, Edith Roberts and Henrietta Pearson were appointed to be a nominating committee to suggest a slate of officers at the May meeting. Curtis Schmitt gave a brief talk on his recent visit to the Central New York Chapter.

EDWIN C. BOWYER

Blackhawk

The Blackhawk Chapter, serving two sides of the Mississippi River, met April 10 at the Newcomb Presbyterian Church, Davenport. Bertil Anderson, Augustana College, spoke inspirationally on what worship is and the organ's part in the experience. He demonstrated what could be done to improve congregational singing using even a very small organ. Arrangements were completed for the Russell Saunders recital April 16.

LAURANCE M. SMITH

Waterloo

The April 8 meeting of the Waterloo, Iowa Chapter was a set of programs at two Oelwein, Iowa, churches: First United Presbyterian, Mrs. William Hoffman organist, Jessie Knight, vocalist, and Zion American Lutheran, Mrs. Walter Kutschat, Marlene Gartz and the Rev. Gerhard R. Bunje, organists and Mrs. E. F. Schuchmann, pianist. A business meeting was conducted by Mrs. Roger Hellenschmidt, dean. A social hour followed at the latter church.

MRS. LEO BERGMANN

South Dakota

The South Dakota Chapter held its eighth annual junior choir festival April 15 with choirs from Sioux Falls, De Smet, Vermillion and Yankton, S.D. and Luverne, Minn. The guest choir was the St. Andrew bell choir and junior high girls choir, First Congregational Church, Sioux Falls, Eugene Brinkmeyer director. The festival was held in the First Lutheran Church. Maxine Killeeney, Augustana, College, was director and the Rev. Mr. Brinkmeyer was organist. Merle Robert Pflueger accompanied.

MERLE ROBERT PFLUEGER

Twin Cities

The Twin Cities Chapter met April 22 with the choirmasters association at the Normandale Lutheran Church, Minneapolis. A detailed report was given by the study group on salaries and working conditions of choir directors and organists. A choral program by the senior and the senior high choirs was heard with Mrs. M. E. Jensen organist and director. Mary Helen Schmidt was chosen as the 1961 recipient of the Bremer Foundation scholarship of \$250.

LILLIAN C. SANDBERG



ARTHUR POISTER

Arthur Poister, Syracuse University, will conduct two organ workshops daily at the regional AGO convention in Des Moines June 14-16. The complete Little Organ Book of Bach has been assigned to various organists to perform in the workshop.

Elaine Brown whose workshop for credit was noted last month will also conduct a choral concert with instruments the concluding evening of the convention. Works to be performed: Every Word and Thought, Buxtehude; From God Shall Naught Divide Me, Schutz; Magnificat and O Clap Your Hands, Vaughan Williams.

Mason City

The Mason City, Iowa, Chapter sponsored a junior choir festival April 23 in the First Methodist Church. More than 300 children participated in the Service of Worship through Music. Earl Stewart, Charles City, was director, Mrs. Wallace Allen, Mason City, was organist accompanist and Mrs. Max Bokmeyer, Sheldon, was general chairman. Robert Nord, Mason City, played preludes before the service. Music sung by the combined choirs included anthems of prayer, praise, adoration, faith, thanksgiving and dedication. Choirs from churches of several North Iowa towns participated.

MARGARET PETERSON

St. Joseph

The St. Joseph Chapter sponsored a children's choir festival April 16 at the Francis Street Methodist Church. 13 choirs from 11 churches participated in this fifth annual festival. The choirs sang together under the direction of Dward Moore. Mrs. John Leffler, dean, played for the mated choir. Each choir sang separately under its own director. 300 voices sang We Are Children of the King, Savage, and Praise We Our God, Vulpius. Special recognition was given to Mrs. Fred Watts about to retire from the Wyatt Park Christian Church, in honor of her many years of service with children. The large church was filled to capacity.

BOB GRUBBS

Salina

The Salina, Kans. Chapter sponsored Robert Anderson, Southern Methodist University, Dallas, Tex., in recital May 2 at the First Methodist Church. His program appears in the recital pages.

Arrowhead

The Arrowhead Chapter met April 17 at the Pilgrim Congregational Church, Duluth, Minn. At the business meeting it was agreed to sponsor Earl Barr, Minneapolis, in a recital May 15 at St. Paul's Episcopal Church with a workshop conducted by Mr. Barr May 16. The host choir, directed and accompanied by Ruth Alta Rogers, sang several numbers. Dean Lois Sturgeon played Fortuna My Foe, Scheidt; Quem Pastores Laudavere, Walcha; Air with Variations, Sowerby, and Pièce Héroïque, Franck.

ISABELLE B. JOHNSON

Stephens College GSG

The Stephens College Guild Student Group met April 25 to elect new officers: Anne Parks, president; Susan De Martini, vice-president; Janet Disinger, secretary-treasurer; Clementina Stein, corresponding secretary. The group then attended a recital sponsored by the Missouri Chapter.

The group met April 11. Dr. Heinz Arnold, sponsor, spoke on the subject of books useful to the organist. He brought what he considered excellent references on ornamentation and on organs in general.

ANNE PARKS

Western Iowa

The Western Iowa Chapter met for dinner April 15 at Bishop's restaurant. After the meal members went to the First Baptist Church to hear an address by Wade Raridon, Morningside College. A program of church music, consisting of solos and duets, was sung by Mr. and Mrs. Raridon with Dr. Donald Morrison, also of Morningside College, as accompanist. A short business meeting concluded the evening.

The chapter met for dinner May 6 at the Normandy. Following dinner a short business meeting was held with Dean John Eitzen presiding. Officers re-elected were: John Eitzen, dean; Mary J. Weins, sub-dean; Maurine Larsen, treasurer; Catherine Nylen, secretary. Lois Grammer, Morningside College, played a program, assisted by Mrs. Everett Pownall, mezzo-soprano, at the First Church of Christ, Scientist, after the meeting.

CATHERINE NYLEN

Kansas City

The Kansas City Chapter held its annual Guild service April 17 at the Stone Church, Independence, Mo. Preceding the service a dinner meeting took place in the educational building of the church with Dean Harling Spring as toastmaster. Regional Chairman Howard Kelsey was the main speaker at the dinner. State Chairman Violette Williams gave a brief report on activities of other Missouri chapters and gave a résumé of the recitalists to appear on the coming season's subscription series. Ballots were distributed for election of national and chapter officers. Host organist Dorothy Higgins played for the service and accompanied the Auditorium Chorale, under the direction of Frank K. Hunter, in three anthems by Jane Marshall. Franklin Weddle, host director, gave a talk on Music and Worship. Past-deans and the present sub-dean read from the Scriptures with Dean Spring leading in prayers.

The chapter met March 20 at the Independence Boulevard Christian Church where composer Hans Feil was the featured speaker, telling of the early programs and growth of the chapter. Luther Crocker, chairman of the nominating committee, offered the names suggested for officers to be voted on at the April meeting.

VIOLETTE HEMBLING WILLIAMS

Wyoming

The Wyoming Chapter held its April 10 meeting at the home of Mrs. John C. Lambert, Casper. Doris Van Meter and Mrs. Lambert provided the program. Miss Van Meter played Mendelssohn Sonata I and Mrs. Lambert Psalms 18 and 19 by Marcello, giving a brief biographical résumé of Marcello's life and reading portions of the two psalms. The business meeting was in charge of Mrs. Gordon D. Dick, dean.



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JOHN KENT, Director

News of the American Guild of Organists—Continued

Member Honored at Chapter Surprise Reception

The Delaware Chapter, together with St. Paul's Methodist Church, Wilmington, observed the 15th anniversary of Lee C. Sistare as organist and choir master at St. Paul's March 12 with a surprise reception in his honor.

Mr. Sistare is a graduate of the University of North Carolina and received his MSM from Union Theological Seminary where he studied with Dr. Clarence Dickinson and Dr. Norman Coke-Jephcott.

Gifts given to Mr. Sistare included luggage, an electric razor and a gift of cash.

Chesapeake

The Chesapeake Chapter met April 11 at the Mount Vernon Place Methodist Church, Baltimore. Dr. Joseph Stephens gave a comparison of organ recordings, demonstrating via tape.

The annual Guild service was held at the Cathedral Church of the Incarnation April 30 with Rodney K. Hansen as organist.

The annual banquet was held May 8 at the Belvedere Hotel, New York City, was the speaker. The senior choir of the preparatory department of Peabody Conservatory sang. The chapter honored Howard Thatcher upon his 50th year as a Guild member.

MARGARET BLACKBURN

Delaware

An organ recital for the Delaware Chapter was played April 16 by Stoddart Smith at the Cathedral of St. John, Wilmington. The program consisted of numbers by Bach, Milhaud, Franck, Telemann, Farnam, Brahms and Peeters.

The chapter had a dinner April 24 at Mount Salem Methodist Church. Dean Sarah Hudson White held short business meeting after which Mr. and Mrs. Firmin Swinnen showed pictures of their recent trip to Belgium.

CAROLYN CONLY CANN

Philadelphia

The Philadelphia Chapter met April 8 for dinner and a meeting at St. Mary's Hamilton Village Episcopal Church. The night was Easter Eve for the Russian Orthodox Church and Dr. Alfred Swan, of that faith, spoke about his search for early sources of Russian Church music. His talk was augmented by tape recordings demonstrating historical periods of the music of the church. Mrs. Swan assisted.

JANET DUNDORE



Among chapter members at the reception for Lee C. Sistare were, left to right: Sarah Hudson White, dean; Firmin Swinnen, sub-dean; Mrs. Swinnen; Mr. Sistare; Carolyn Conly Cann, registrar; Matilda Samuk; Angela Ryan, and Carolina Heinel, treasurer.

Lancaster

The Lancaster, Pa. Chapter sponsored a junior choir festival April 30 in the Zion Lutheran Church. Ten junior choirs under the direction of Abram Longenderfer sang: Come Jesus, Holy Child, Willan; On Christmas Night, Vaughan Williams; O Little One Sweet, Dressler; Lift Up Your Heads, Walker; Easter Faean, D. H. Williams; Holy Spirit Hear Us, Willan; God Watcher over All the World, Kettling; Psalm of Praise, Darst; A Hymn of Praise, Thiman. Harold G. Sawyer, Jr. played the prelude and postlude; Joseph Rader played the service and Jack R. Campbell was flutist. Mrs. Harry W. Garber was general chairman. FRANCES M. McCUE

District of Columbia

The District of Columbia Chapter held its April 3 meeting at the Bethesda Methodist Church, Bethesda, Md. The final award was presented to John B. Wilson, AGO, winner of the chapter's organ composition contest. He was awarded \$25 and a performance at the regional convention for his work, a chorale prelude on O Sacred Head. Honorable mention was given to Midge Hodgman for her chorale prelude on Herzliebster Jesu.

The chapter's May 1 meeting at the Georgetown Lutheran Church, Washington, was devoted to final plans for the regional convention which the chapter was to host May 22-24.

EVANGELINE S. EVERETT

Patapsco

The Patapsco Chapter met April 8 at the Douglas Memorial Community Church, Baltimore, Md. with Wardelle Richardson as host. Dean Celia McLeod presided over the business meeting at which final arrangements were made for the hymn sing held April 9 at the Trinity AME Church. Nine choirs were represented in the program. Norman Ross, recital chairman, announced that the Preparatory Senior choir, Peabody Conservatory of Music, under the direction of Donald Reggier, will sing a concert May 7 at the Carl Murphy auditorium, Morgan State College as the final event of the season. The meeting concluded with a social hour and refreshments served by Mr. Richardson.

FRANCES C. WATKINS

Pittsburgh

The Pittsburgh Chapter met April 4 for a dinner meeting. Dean William E. Lindberg announced the May 12 recital by Dr. Francis Jackson at the Mount Lebanon United Presbyterian Church. Plans were made for the May 15 bus trip to visit the Möller Organ Co., Hagerstown, Md. Dr. James Evans represented the chapter at a panel discussion on acoustics at the National Association of Architects meeting April 19. The program for the evening was the young organists contest with Bonnie Vojtek and Jack Rodland as contestants. The competition was declared a tie.

BERTA MARSH FRANK

Monongahela Chapter Makes Organ Tour of Pittsburgh

The Monongahela Chapter, in co-operation with the West Virginia University, made an organ tour April 11 in Pittsburgh, arranged and conducted by Clyde English, DSM, AGO.

The first stop was the Shadyside Presbyterian Church where Oscar Whitman described the installation of the 75-rank Möller and played numbers by Bach, Peeters, Bingham and Dunstall.

At the Heinz Memorial Chapel of the University of Pittsburgh Frederick Lotz described the older and more romantic Aeolian-Skinner and played several numbers which illustrated the organ's imitation of various orchestral instruments.

Donald Kettling demonstrated the 119-rank Aeolian-Skinner at the East Liberty Presbyterian Church. In addition to this instrument there is also a 50-rank Austin in the chapel. Dr. Kettling guided the group through the church's extensive plant.

The final stop was the Sixth United Presbyterian Church where Stanley E. Tagg played a recital of Bach and Durante numbers on the Aeolian-Skinner.

MARTHA MANNING

Lancaster

The Lancaster, Pa. Chapter met April 3 at St. Andrew's United Church of Christ with host organist Joseph Rader as chairman. New organ and choral music was discussed after which a new anthem sing was held. It was announced the chapter was to sponsor a junior choir festival at Zion Lutheran Church April 30 with Mrs. Harry Garber serving as chairman; Abram Longenderfer as festival director; Mr. Rader as accompanist, and Harold Sawyer, Jr. as the pre-festival recitalist.

FRANCES M. McCUE

Auburn

The Auburn, N. Y. Chapter sponsored a program featuring the organ with various instruments April 16 at St. Luke's United Church of Christ. Bernice Ranf played Concerto 4 in F major, Handel, assisted by violin, flute, oboe, viola and cellos. She also assisted with the Handel Flute Sonata 5 in F major. Robert Kendall was the organist for Violin Sonata 4 in D major, Handel and Trumpet Tune, Purcell. Katharine Sakew and an oboist played three chorale preludes by Kaufmann. After the program a business meeting was held.

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News of the American Guild of Organists—Continued

Bridgeton, N. J. Will Be Scene of June 20-22 Regional

The Southern New Jersey Chapter will play host at the regional convention June 20-22 with headquarters at the Cumberland hotel, Bridgeton. The region covered by this convention includes Pennsylvania, Central and Southern New Jersey and Delaware.

Organ recitalists include Virgil Fox, Charles Wright, Joan Hult Lippincott, George Decker, William Whitehead and Richard Cummins. A recital of particular interest will be played by Temple Painter, harpsichordist.

The choral program for the event will feature the Vineland First Presbyterian Church choir under the direction of Walter D. Ross.

Lecture-demonstrations will include a Talk About Organs by Ernest White, Möller Organ Company and Music for the Worship Service by W. B. Hillard Comstock, Elkan-Vogel Company.

Of special interest will be an afternoon historical tour of Southern New Jersey visiting numerous churches and buildings dating from revolutionary and pre-revolutionary days. The same afternoon includes a theater organ matinee at the home of Lowell C. Ayars where a 1929 Wurlitzer has been recently installed.

The banquet, which closes the three-day convention, will be held at the Cumberland hotel. A speaker of national prominence will be featured at this last event.

Bridgeton is but one hour from the wonderful New Jersey shore resorts of Atlantic City, Ocean City, Wildwood and Cape May. These may be easily worked into vacation-convention plans.

Fees are \$15 for convention registration and \$5 for the banquet. Single day registration is \$6 per day.



Planning the Bridgeton, N. J. regional are, left to right: Walter D. Ross, dean of the Southern New Jersey Chapter; Charles Wright, sub-dean (at console); Carrie Livingston, state and convention booklet chairman, and Lowell C. Ayars, convention chairman.

Brooklyn

The Brooklyn, N.Y. Chapter had a meeting April 30 at St. Paul's Episcopal Church, Flatbush, at which Robert Arnold gave a talk on "the problem organ." Carolyn Hawkins played the following program with simplified registration to illustrate: Toccata, Froberger; Lord Jesus Christ, Prince of Peace; Krebs; Deck Thyself, My Soul, Brahms; Adagio, Fiocco; O Filii, Folklore Suite, and Canzona, Langlais; Little Preludes and Intermezzos, Schroeder.

KATHARINE B. SHOCK

Central New Jersey

The April 10 meeting of the Central New Jersey Chapter was held in the First Baptist Church, Trenton. At the close of the business meeting presided over by Dean William E. Reed there was an open discussion on Ideas for the Future. Mrs. Noble Clary concluded the evening by playing several selections by Everett Titcomb.

Haddonfield

The Haddonfield, N.J., Chapter journeyed 30 miles to Daretown, N.J., stopping en route to enjoy a delicious turkey dinner. The attraction was the 100-year-old two-manual Jardine organ in the Daretown Presbyterian Church. Mrs. Carroll Ware greeted the visitors and spoke on the history of the organ. Members inspected, played and listened to the organ, which has a basic chorus on each manual. The host church served refreshments to conclude an enjoyable and instructive evening.

EARL ELWELL

New York City

The New York City Chapter sponsored Lady Susi Jean in a recital April 5 at the Chapel of the Good Shepherd, General Theological Seminary. The program consisted of ancient and contemporary music including two groups of English music of the 16th, 17th and 18th centuries.

Alice Gordon-Smith

Northern New Jersey

The April 23 program of the Metropolitan New Jersey Chapter was a choral festival at the Emmanuel Baptist Church, Ridgewood. Dean Winifred Hawkins was in charge of a program by the quartet of the host church, consisting of duets, solos and quartets. Dean Hawkins played Luise, Sowerby and Minuet, Rameau; Ruth Ann Massaro played In Paradisum, Dubois. A business meeting and social hour followed.

The March 13 meeting was at the Synagogue of the Fair Lawn Jewish Center. The chorus under the direction of David Randolph sang a program of liturgical music. A business meeting and social hour followed.

CLARA HOOGENHUIS

Staten Island

The Staten Island Chapter sponsored Edward R. Morand in a recital March 20 at St. Peter's R. C. Church, New Brighton, N. Y. as its third program commemorating the tercentennial of Staten Island's settlement by Europeans. The program was: Introduction and Toccata, Walond; Prelude and Fugue in B flat, Bach; Suite Gothique, Boëllmann; Symphony 5, Widor. Following the recital the 80 voice boy's high school choir sang three numbers under the direction of Carl W. Leesch. The evening ended with refreshments. Mr. Leesch was host for the meeting.

A capacity audience of more than 500 attended a performance of Handel's Messiah April 9 at Christ Episcopal Church, New Brighton. Anders Emile, Hunter College, conducted a chorus of 80 voices from the Richmond choral society and Island church choir members. Svend Tollesen provided the organ accompaniment assisted by a string quartet and Michael Wiesner, trumpet soloist. This was the fourth and final program arranged by the chapter as its contribution to the Staten Island tercentennial program.

ANNE M. MORGAN

Rockland

The regular meeting of the Rockland County Chapter was held April 10 at Nyack Missionary College, Nyack, N.Y. in the studio of Harold Best. These officers were elected: Inez Roberts, ChM, dean; William Vauter, sub-dean; Eugene Jehoskey, treasurer; Patricia Olsen, corresponding secretary; Estelle Smith, registrar. After the business meeting, Dr. Frank Campbell-Watson introduced Don Corbett, Möller Organ Company, who gave a talk illustrated by slides on organ construction and installation.

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The Southern Baptist Theological Seminary

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News of the American Guild of Organists—Continued

BUFFALO JUNIOR CHOIRS

The Plymouth Methodist church was the setting for the annual youth and junior choir festival of the Buffalo Chapter April 23. Choirs numbering 300 children from 15 churches of eight denominations sang under the direction of Addison W. Buesch. Organist-accompanist was Mrs. Neal H. Cropp. She played: Two Airs and Chaconne, Handel; Brother James's Air, Wright, and Trumpet Tune Purcell. Assisting were flute and trumpet. Dean May Odie brought greetings.

The program included anthems by Bach, Saint-Saëns, Christiansen, Lemmens, Rachmaninoff, Rohlig, Shaw, Kountz; Willan; Darst, Ehert and Thiman.

EDNA M. SHAW

Monmouth

The Monmouth, N.J. Chapter held its April 10 meeting at the Evangelical Lutheran Church of the Atonement with Arthur Reines host. Olga B. Lewis played this short recital: Fugue on the Kyrie, Couperin; Pastorale in F, Bach; My Heart Is Filled with Longing, Brahms; Prelude and Fugue in E minor, Bach. At the conclusion, a panel of members led the group in the singing of plainchant and Anglican chant. A new slate of officers was elected, headed by Mrs. Lewis. Refreshments were served by the choir.

In place of the regular May meeting, the chapter sponsored Dr. George Markey in recital at the First Methodist Church, Red Bank. He played: Introduction and Toccata, Walond; Nun bitten wir, Buxtehude; Prelude and Fugue, Bach; Fantasie in F minor, Mozart; Musical Clocks, Haydn; Heroic Piece, Franck; Christ ist erstanden, Purvis; Litanies, Alain; Variations on a Noël, Dupré. Encores: Scherzo, Symphony 2, Vierne; Toccata, Purvis. A reception followed.

MARGUERITE H. JACKSON

Suffolk

The Suffolk Chapter met April 9 at the Presbyterian Church, Greenlawn, N.Y. The program was a bell-choir demonstration by Phillip Eyrich, Roosevelt, Long Island. He gave the history of bells and bell ringing and told how he became interested in the subject. His choir played a demonstration with familiar hymns and distributed the bells and music about the audience. The result was better than anticipated and members found that playing the bells was not as difficult as expected. A vote of thanks was given to Mr. Eyrich and his choir. A social hour with light refreshments followed.

ERENST A. ANDREWS

Hudson-Catskill

The Hudson-Catskill Chapter held its second annual meeting and banquet May 8 at the General Worth Hotel, Judson, with Walter Boelke, Hillsdale, N.Y., as guest speaker. German-born Mr. Boelke for many years headed the engraving department of G. Schirmer and is now head of his own music engraving company. Mrs. Walter Belknap was chairman of the banquet and Dean Loton Springstead presided at the annual meeting.

The chapter held a successful organ-choral workshop April 29 at the First Presbyterian Church, Hudson. Highlight of the program was a 25-member demonstration choir led by James Stover, Hempstead Presbyterian Church. Wesley Bartlett of Carl Fischer, Inc. displayed organ and choral literature. The Rev. Gary Cooper and Dean Springstead also were instructors. Father Cooper, Mr. Springstead and Mrs. Stever conducted a question and answer period as a final program wrap-up. Tentative plans were made for the annual outing and picnic in July at Tanglewood Music Shed, Lenox, Mass.

CLAYTON J. WALTERMIRE

Lockport

The Lockport, N.Y. Branch Chapter sponsored the sixth choir festival of sacred music April 30 at the Grace Episcopal Church. Members from 10 choirs composed a chorus of 200 voices, singing numbers from early Tudor to contemporary American and English composers under the direction of John M. Hodgins, Toronto, with festival chairman Cecil A. Walker as accompanist. Various members played prelude, offertory and postlude. A capacity audience attended. Following the festival, members attended a dinner at the Park Hotel. Regent Eleanor E. Strickland presented a gift, in behalf of members, to Mr. Walker in appreciation of his services as accompanist.

GRACE L. TEN BROEK

Metropolitan New Jersey

The April 23 program of the Metropolitan New Jersey Chapter was a choral festival at the Presbyterian Church, Morristown. Anthems sung were: The King's Highway, David McK. Williams; O the Blessedness Is Great, Bechler-Dickinson; Consecration, Davis; Jesus, Refuge of the Weary, Dickinson; By the Waters of Babylon, James; Draw Us in the Spirit's Tether, Friedell; Hallelujah, Beethoven; Richard de Castro's Prayer to Jesus, Terry; Behold Now, Praise the Lord, Titcomb; and plainsong Of the Father's Love Begotten. Dr. George William Volkel was conductor and Robert G. Lee played the anthem accompaniments. David Gerhenbeck played the prelude and E. Turley Higgins the postlude.

LEOLA ANDERSEN



OLD WEST IN WICHITA

The fetching quartet above includes committee chairmen for the regional convention at Wichita June 19-21. These primitive Hi-Los are: Glen Thomas, hotel and transportation chairman; Raymond Shelley, advertising; Royal Jennings, program, and Duane Wittmer, brochure. Lead tenor was not designated.

Eastern New York

The Eastern New York Chapter met April 27 at the First Lutheran Church, Albany. Hugh Allen Wilson, Glens Falls, spoke on junior choirs, their functions and procedures, stressing the importance of their being a part of worship and the need of dedicated leadership as well as balanced choral parts. Mr. Wilson demonstrated his rehearsal procedures using ten members of his choirs. He was assisted by Irene Robison. Following the program Dean Helen Henshaw presided at the business meeting. Refreshments were served by the hospitality committee. Mrs. A. James Seeley, Jr. was chairman of the meeting.

HELGA SEATWIT

Lynchburg

The Lynchburg, Va. Chapter met April 24 at the Peakland Baptist Church with the Rev. Arthur H. Brown as host. Officers for next year were elected: Franz Engle, dean; Gladys Davis, corresponding secretary; Helen Howell Williams, treasurer; Roger Cole, member-at-large; Madeline Ingram, sub-dean; Winifred Cushing, registrar. Plans were discussed for master classes and recitals by André Marchal next October. Mr. Engle was moderator for a panel discussion on Hymns, Their Importance and Use in Congregational Worship. Panel members were John Pfeil, Mrs. Ingram and the Rev. Alexander Robertson.

MRS. H. CALEB CUSHING

FINAL SYRACUSE REMINDER

The attractive, well-arranged program booklet for the Syracuse regional June 26-28 has been mailed to AGO members in the region. The outline of the program was rather fully published in the May issue of THE DIAPASON.

June weather in Syracuse is usually good, not yet hot, and the Hotel Syracuse is air-conditioned in any case. The countryside in upstate New York is beautiful especially on the edge of the Finger Lakes.

WILL O. HEADLEE

Westchester County

The Westchester County, N.Y. Chapter made an organ tour of the County April 8 under the direction of DeWitt Wasson, program chairman. The tour began at the Park Hill First Reformed Church, Yonkers, where Robert Waller demonstrated the Schantz organ. The group then proceeded to St. Stephen's Episcopal Church, Bronx, to hear the Gress-Miles. At St. Joseph's Seminary, Yonkers, Joseph Surace gave a recital on the new Casavant organ. Don Corbett demonstrated the Möller organ at St. Gregory the Great R.C. Church, Harrison. The morning session concluded with a luncheon at the Roger Smith Hotel, Stamford, Conn. Paul Jouard demonstrated the Allen electronic harpsichord.

After luncheon, the group heard Ray Randall demonstrate the large Allen at the Stamford Presbyterian Church (the famous "fish" church). The final stop was at St. Ursula R.C. Church, Mount Vernon, to hear the Casavant. Robert Owen and Charles Dodge assisted Dr. Wasson and the organists above in the demonstrations.

The April 18 meeting was held at King's College, Briarcliff Manor, with Dean Arton as host. The evening was devoted to a full-length concert by the college choir and ensemble under Professor Arton's direction. It included Bach, Hayden, Brahms, Randall Thompson, Robert Baker, spirituals and Easter music. Refreshments were served after the meeting.

FRANK H. DUNSMORE

Wichita

The April 18 meeting of the Wichita Chapter was held at the Immanuel Lutheran Church. The Rev. Ivan Deffner, pastor, gave an interesting lecture on Bells. Mrs. Deffner played a carillon recital as members arrived and as part of the program. Dean Royal Jennings presided over the business meeting at which Dorothy Addy, chairman of the regional convention outlined the exciting plans for the June 19-21 event.

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News of the American Guild of Organists—Continued

Portland Plans New England Midsummer Regional

The North East regional convention in Portland, Maine, July 12-14 will be next to last of the 15 for 1961. It will open with a pre-convention recital July 11 on the Kotschmar organ in Portland City Hall by John E. Fay, AAGO, municipal organist.

Other recitals on the same instrument will be played by Edgar Hilliard on July 12, by John Weaver July 13, and by Wilma Jensen July 14. Other recitals will be by Irving Bartley at St. Luke's Cathedral and on a bus tour outside Portland Dr. Malcolm Cass will play at the Peoples Methodist Church, South Portland, and Bernard Piché at SS Peter and Paul, Lewiston. Louis Bruun will play at the new Congregational Church, South Portland.

Real New England hospitality is to be expected including a traditional Maine shore dinner. The all-inclusive \$16 fee should be made out to Dora C. Ayers, treasurer and sent to Mrs. Pauline Bogh, 101 Pitt Street, Portland.

Program booklets are in the mail to regional members.

FRED LINCOLN HILL, dean
MAUDE E. HAINES
ALFRED BRINKER, co-chairmen

Housatonic
The April 3 meeting of the Housatonic Chapter was held in the new parish house of the Congregational Church, Salisbury, Conn. A program of stereophonic tape recordings was prepared by Jack Rogers, Lakeville. Choral and organ music by local choirs and organists was chosen from recordings Mr. Rogers has made over several years. Members of various choirs were guests for the program.

Members were guests May 21 of St. John's Church, Salisbury at a program by Betty Allen, contralto, and the Hotchkiss School choir under the direction of Albert C. Sly, AAGO. The principal work was the Brahms Alto Rhapsody. The monthly meeting followed.

BLANCHE JACK

Merrimack Valley

The Merrimack Valley, Mass. Chapter met May 2 for the annual business meeting at the Groveland Congregational Church. Preceding the meeting a supper was served to 45 members and guests by ladies of the church. Mrs. Chester Thayer was hostess and Mrs. Richard E. Hubley assisted. Dean Bertrand Muller presided and the following officers were elected or re-elected: Dean Muller; Gerald Kitteridge, sub-dean; Howard Large, treasurer; Mrs. H. Allison Morse, secretary; Marion Abbott, librarian; Ethel MacGregor, registrar; Mrs. Chester S. Thaver, auditor; Alvin Wooster, Keith Gould, Eleanor Hooper, executive committee. Plans for the adult choir festival May 21, the organ tour in Boston and the next two picnic meetings were made. Members heard a program of English, French and German madrigals by the Madrigal Singers under the direction of Lewis Davis, Phillips Andover Academy.

ELEANOR F. HOOPER

Rhode Island

The Rhode Island Chapter sponsored Lawrance Apgar, Earlham College, Richmond, Ind., and former organist of St. Stephen's Church, Providence, in a recital April 9 in that church. The recital was well attended and Mr. Apgar was warmly received by many old friends at an informal reception. His program: Fanfare for the Coronation of George VI, Vaughan Williams; Glorifications, Redford; Canzona, Gabrieli; Von Himmel hoch variations, Bach; Scherzo in E major, Gigout; The Reed-Grown Waters, Karg-Elert; Fileuse, Dupré; Communion, Tournemire; Chorale in G major, Sessions; Prayer of Christ Rising towards His Father, Messiaen; Fanfare and Aria, Hoke; Chant Héroïque, Langlais; Westminster Chimes, Vierne.

LOUISE W. MOORE

Worcester

The Worcester Chapter met April 24 at the Assumption Preparatory School. Following the business meeting presided over by Dean Alan Walker, Father Gilbert Chabot of the school gave a lecture, illustrated by slides and recordings, on Chant, Notation, Rhythm, Latin Text and Liturgy.

ELIZABETH WARDEN

Brockton

The Brockton, Mass. Chapter met April 24 at the home of Mrs. Harry Grant, Bridgewater. After business, the program consisted of playing seven records on stereo.

FRANK W. REYNOLDS

Daytona Beach

The Daytona Beach, Fla. Chapter held its annual vesper service April 30 in the Tourist Church. Dr. Donald Butterworth, Daytona Beach Junior College, directed his Tourist Church choir in: Be Still and Know that I Am God, Bitgood; The Lord Is My Shepherd, Clokey; Surely the Lord Is in This Place, Coke-Jephcott; O Thou Eternal One, DeLamarmer. Four soloists were heard. Mrs. J. Atwood Taylor played Fountain Reverie, Fletcher, and Scherzo, Rogers. James Yelvington, pianist, joined Mrs. Taylor in Pastorale, Guilmant. Dr. L. B. Moseley spoke on Who Selects the Music. Dean Inez G. Young read the Purposes of the Guild and the Declarations of Religious Principles. A short business meeting followed. It was voted to sponsor Jack Jones in the organ playing contest at the regional convention in Charlotte, N.C.

E. CLARK WEEKS

New Hampshire

The New Hampshire Chapter sponsored a recital April 26 at the First Baptist Church, Manchester by Leonard Raver, Bates College, assisted by Charles Davis and David Quintal, trumpeters. Heard were: Trumpet Tune and Air, Purcell; Toccata in G, Walond; Prelude and Fugue in E minor, Bruhns; Voluntary in C for two trumpets and organ, Purcell; Suite for a Musical Clock, Handel; Prelude and Fugue in D, Bach; Lied, Arabesque and Divertissement, Vierne; The Hollow Men, Perischetti; Rhythmic Trumpet and Finale, Sonata Opus 60, Bingham. Dr. Raver was guest of honor for refreshments.

DOROTHY FRENCH

Newport

Members of the Newport, R. I. Chapter traveled April 11 to Providence to inspect the new Casavant installation at Grace Episcopal Church. The design and resources of the organ were set forth by King Covell of the chapter. Fred Cronheimer, organist and choir director of the church, joined in the discussion which followed.

ALICE PECKHAM

New Haven

The New Haven, Conn. Chapter met April 9 following a recital by Charles Krigbaum in Battell Chapel, Yale University. The slate of officers for the 1961-62 season is: Wilhelmina Strandberg, dean; H. Leroy Baumgartner, sub-dean; Raoul Forest, Jr., secretary; Lawrence Landino, registrar; Edgar Aiken, treasurer.

LAWRENCE LANDINO

Fort Smith

The final meeting of the season for the Fort Smith, Ark. Chapter was a potluck supper at the Second Presbyterian Church May 1 with Alice Louise Davies as hostess. The following slate of officers was elected: Dean: Mrs. Charles W. McDonald; sub-dean: Mrs. Don O. Watkins; treasurer: Esther M. Graham; secretary: Kathleen Keck; registrar: Mrs. Hugh Wilder; auditors: Mrs. Howard Bass and Edna Earle Masey; executive board: Mrs. Harry W. Bryan, Mrs. William H. Wood and Alice Louise Davies. National officers were voted on and program plans for fall discussed.

KATHLEEN KECK

Miami

Members and friends of the Miami, Fla., Chapter met April 25 at Temple Israel to hear J. Earl Ness in recital on the new Schantz organ. He played: Prelude, Fugue and Chaconne, Buxtehude; Concerto in A minor, Vivaldi; My Soul Doth Magnify the Lord, Bach; We Pray Now to the Holy Spirit, Buxtehude; Concerto 2 in B flat, Handel; Chorale in A minor, Franck; Te Deum, Langlais. Four short numbers illustrated colors of the organ: Concerto for Flute Stop, Rinck; Trumpet Tune, Stanley; Scherzetto, Vierne; Ballade in D, Clokey.

A festival service May 1 was held at St. Peter's Evangelical Lutheran Church. Charles E. Richard directed the following: Voluntary in C major, Purcell (organ, brass, timpani); Benedic, Omnia Opera, Stokowsky; The Last Words of David, Thompson; O Clap Your Hands, Cousins; Battle Hymn, arranged Wilhousky. Organ numbers: Fugue alla Gigue, Buxtehude; A Lesson, Selby; Praise to the Lord and To Thee Alone Belong Glory, Bach; Fugue in C minor, Bach; Te Deum, Langlais; Forest Green, Purvis; Now Woods and Fields Are Sleeping, Edmundson; Toccata, Monnikendam. James McCormick sang a 23rd Psalm setting by Mr. Richard. The postlude was Alleluia, Cantata 142, Bach (organ, brass, timpani). At the annual meeting held after the service the following were elected to serve for the 1961-62 season: Dean, Clayton Brennenman; sub-dean, Charles Richard; secretary, Preston Dettman; treasurer, Ralph A. Harris; financial secretary, Mrs. H. A. Krueger; registrar, Mrs. Evan Prosser; auditor, Clifford M. Beadle; historian-librarian, Florence Ames Austin; parliamentarian, Margaret Squier; Mrs. Grady Norton, Mrs. R. Y. Ellison and Dale Willoughby, new board members.

PATRICIA HILL



St. Stephen's Church

Woodlawn New York City

November, 1960

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PENNINGTON, NEW JERSEY

News of the American Guild of Organists—Continued

Greenwood

The Greenwood, S.C., Chapter met April 24 at the Main Street Methodist Church. The program for the meeting was on youth choirs. Taking part were junior choirs from several churches and a high school. Mrs. Jack Cheney, Evelyn Martin and Mrs. George Parsons were directors and accompanists were Mrs. Rufus Beaudrot, Dorothy Clayton and Mrs. R. L. Cripeley. Mrs. Jack Arrington and Chuck Beaudrot played recorders. Dean Roberta Major announced plans for a concert April 30 by Dr. A. Elbert Adams with French horn, oboe and English horn. Hostesses were Mrs. Clayton, Mrs. W. C. Smith and Frances Grady.

The chapter met April 11 at the First Baptist Church. Dr. Adams gave a resumé on the Life and Works of Henry Purcell. He played Prelude in G, Mrs. Thomas Wood sang Dido's Lament and Joanne Currier sang The Shepherd and the Nymphs. A short business session included the election of these officers: William Bobo, dean; Mrs. Frederick Terry, sub-dean; Mrs. W. C. Smith, secretary; Edgar Davis, treasurer and the Rev. James Bowers, chaplain. Refreshments were served at Roseland Inn. Hostesses were Mrs. George Parsons and Evelyn Martin.

LAURA J. S. TERRY

Atlanta

The Atlanta Chapter sponsored George Faxon in recital April 18 at the Druid Hills Baptist Church. His program appears in the recital section.

The chapter's contest to select a contestant for the regional convention contest in May was held at the Trinity Presbyterian Church April 15th with Tyler McGamry as winner.

The chapter was the guest of Shorter College, Rome, March 13 for a dinner and program. Students of David Beatty, university organist, played a recital and the university chorus sang the Kodaly Misa Brevis. A short business meeting was held on the bus.

KATHLEEN QUILLIN

Tennessee

The Tennessee Chapter met April 10 at the McLean Baptist Church, Memphis, for a dinner meeting with Larry C. Allen, organist, serving as host. Mrs. Darrell Henning, dean, conducted the business session. An enthusiastic report was given by William Gravesmith on continuing progress of plans for the regional convention to be held in Memphis June 26-30 with headquarters at the Parkview Hotel. After the meeting was adjourned a program was heard in the church with B. L. Brixley, minister of music, directing. Mr. Allen at the Hammond played: Brother James's Air, Wright; Communion, Purvis; Aria, Peeters. Choral numbers were by Burnell, Forest, Wilson, Thompson, McCormick, Lewandowski, Peeters and Baker.

EUGENIA EASON

Savannah

The Savannah, Ga., Chapter sponsored Emily Remington, Augusta, in a lecture recital March 13 at the Trinity Methodist Church. She played a program of service music for the seasons of the year.

The April 24 meeting was held at St. John's Episcopal Church. Mrs. Frank Martin, host organist, played several numbers and the church choir directed by Kenneth E. Palmer sang choral numbers. Dean William B. Clarke, Jr. conducted the business meeting after the program.

ELIZABETH BUCKSHAW

Birmingham

The Birmingham, Ala. Chapter, in conjunction with the Birmingham Chamber Music Society, sponsored an evening of music for organ and chamber orchestra April 18 at the First Methodist Church. The following organists were heard: Eleanor Fowler — Classic Concerto for Organ and String Orchestra, Sowerby; Edward Tibbs — Organ Concerto 4 in F major, Handel; Joseph W. Schreiber — Concerto for Organ, Strings and Harp, Hanson.

JOSEPH SCHREIBER



MARYLYN MASON ON KENTUCKY VISIT

Marilyn Mason is shown at the workshop she gave for students at the Murray State College, Murray, Ky., after a recital April 4 at the First Methodist Church, Fulton, Ky., sponsored by the West Kentucky AGO Chapter. With Dr. Mason are John C. Winter, dean of the chapter, and Mrs. R. W. Farrell, secretary, both of the organ faculty of the college, and students Gail Phillips, seated, and Susan Smith.

Baton Rouge

The Baton Rouge, La. Chapter sponsored a program of Bach music April 6 at the First Methodist Church. The program was: Curtis Holmes — In Thee Is Joy; F. Crawford Page, FAGO — We All Believe in One God, Jesu, Priceless Treasure; Fantasie in G major; Ruby Eubanks — Rejoice Now, Christian Souls, Lord Jesu Christ, with Us Abide; Deck Thyself, My Soul, with Gladness; Prelude and Fugue in B minor. The host motet choir sang the cantata Christ Lay in the Bonds of Death directed by Earl Redding and accompanied by Mrs. Russell Hudson.

FRANK COLLINS, JR.

Knoxville

The final meeting of the Knoxville Chapter was held May 1 at Church Street Methodist Church, Elizabeth Platt, hostess. Sub-dean Ed May presided in the absence of Dean Hunnicutt. A slate of new officers for next year was approved. The guest speaker was Dr. Dorothy Horn, Jordan College of Music, who spoke on the Romance of Hymn Tunes. Dr. Horn's talk included fascinating and often humorous sketches of the lives of composers and adapters of hymn tunes, how they were composed and the origin of their titles.

WILLIAM DORN

Richmond

An interesting and illuminating panel on organs — pipe, electronic and reed — was held March 14 at the First English Lutheran Church. Moderated by Granville Munson, Jr., the panel consisted of Dr. James R. Sydner, Westminster Presbyterian Church and amateur organ builder; Lawrence Walker, technician and builder; Wyatt Insko, Second Presbyterian Church, who has installed a Hinners tracker in the church's chapel.

Virgil Fox's recital April 9 at the First Baptist Church was the high point of the chapter year.

GRANVILLE MUNSON, JR.

Aiken

The Aiken, S.C. Chapter met May 3 at the Church of the Holy Cross, Batesburg, Lexington. The choir of the church sang a high mass. Father Fred H. Suggs preceded the service with a lecture on the role of music in the liturgy of the mass. The musical setting of the mass was by Jules Brazil; the offertory was Ave Verum Corpus, Guilmant-Montani and the communion antiphon O Exca Vitorium, Elphège Roy. Members and guests were entertained after the mass at the home of Mrs. E. L. and Betty Alyce Fallaw.

The chapter met April 4 at the Kris L. Gimmy home, Aiken. Mr. Gimmy gave an interesting and informative program entitled: What You Can Do When Organ Records Sound Poor on Your Phonograph. The meeting adjourned after refreshments.

BETTY ALYCE FALLAW

Charlotte

The Charlotte, N.C. Chapter met April 10 at Myers Park Methodist Church for a dinner meeting. Following a brief business meeting conducted by Dean Sebron Hood, the student organ playing competition was held. Sam Wilson, Charlotte, was selected to represent the chapter in the Southeastern regional contest and Doris Beam, Queens College student, was named alternate. Richard Van Sciver, convention chairman, announced final plans for the Southeastern regional convention and called a brief meeting of all convention committees.

MARY ELIZABETH DUNLAP

Sarasota

The Sarasota, Fla. Chapter met April 11 at the First Baptist Church. Mrs. Arthur Grossmann, dean, presided at the business meeting. Mrs. Raymond Berwald, hostess, spoke on contemporary music. She played numbers by Croker, Vaughan Williams, Peeters and Gibbs. A social hour followed.

EMILY I. SIMPSON

Charleston

The Charleston, S.C. Chapter met April 24 in the educational building of Bethel Methodist Church. Mrs. Charles H. Rumpel, Jr., organist-director, was hostess. The dean, Mrs. Harry Kent, welcomed the guests of the evening, members of the Charleston Architects' Association. Ray Berry, editor and publisher of *The American Organist*, spoke on Design for Worship, illustrating with slides. A question and answer period followed with the lecturer helping both architects and organists to solve some of their acoustical problems. It was announced that Helena Moore would participate in the student contest at the regional convention in Charlotte, N.C. Immediately following the meeting a reception was held in Mr. Berry's honor.

With 250 children from choirs throughout the city participating, the chapter sponsored a junior choir festival April 30 in Trinity Methodist Church. Directed by Carsten Jantzen, the children sang: Come, Sons, Behold Today; Bach; Spring Carol, Prayer of the Norwegian Child; Hail, Thou Once Despised Jesus; Little Lamb; Children of the Heavenly Father, and O Thou in All Thy Might. Mrs. Paul H. Davis was accompanist; Mrs. Carl W. Pollock played the prelude; Janet Moede played the offertory, and Louise Mathis played the postlude.

CORRINE S. ROWE

Central Florida

The Central Florida Chapter met May 2 at the First Presbyterian Church, Orlando. After a short business session, the program of the evening was played by students from Stetson University, DeLand, Fla. and Rollins College, Winter Park. Among the participants was Charles Moore of Stetson, winner of the local competition to represent the chapter at the regional convention in Charlotte, N.C. After the program the entire group was invited to inspect the new First Baptist Church and its new Pela organ being installed.

The chapter joined the Orlando district of the National Fellowship of Methodist Musicians in a workshop April 14 at the home of Mrs. John Baker. A chicken box supper with Dean Geisler and Gordon Wilson presiding at the picnic table preceded two work sessions. The workshop was conducted by these members: Edna Wallace Johnston, Harold Gleason, Jesse Baker and Gordon Wilson.

MIRIAM PENROD

South Mississippi

The South Mississippi Chapter met April 11 at the Main Street Baptist Church, Hattiesburg. Organ students from Mississippi Southern College and Carey College played the following program: Judy Davis — Movement 1, Concerto in A minor, Vivaldi-Bach; Litany, Alain; Bobby Jones — Our Father Which Art in Heaven, Bach; Finale, Sonata 6, Mendelssohn; Carole Annie — Prelude and Fugue in D major, Bach; Keith Morgan — From Heaven on High and Jesu, Priceless Treasure, Bach; David Luther Woodward — Prelude and Fugue in B flat major, Bach; Mary Persons — In God, My Faithful God, Hanff; Korala, Modale Suite, Peeters; Nancy McKie — Prelude in C minor, Bach; Mary Blakeney — Fantasie 2, Mozart.

MRS. J. B. HOLLOWAY

New Orleans

The New Orleans Chapter sponsored Claire Coci at St. Dominic Catholic Church April 23. Her program appears in the recital section. A new Wicks organ was used for the performance. A reception followed in Miss Coci's honor. It was in the nature of a "welcome home" for Miss Coci, a native of New Orleans.

FERN TRAHOTT

Danville

The Danville, Va. Chapter met April 24 at the Main Street Methodist Church with Everett Amos as host. He was in charge of the program on organ music.

The chapter sponsored a junior choir festival April 23 at the same church with John Shelton directing and Mr. Amos at the organ.

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THE DIAPASON

News of the American Guild of Organists—Continued

ALL BACH SUNDAY

The Sandusky, Ohio Chapter met for its last meeting of the season May 7 at St. Paul Lutheran Church. Members cast their ballots for national councilors and elected Mrs. John Wild dean for the 1961-62 season. Other officers who will serve with her are Mrs. James Judson, Mrs. Clair Sargeant, Mrs. Lawrence Schoewe and Mrs. Edwin Burggraf. The group discussed initial plans for a suitable memorial to honor Elmer J. Frank, who organized the chapter in 1957.

The chapter had made plans for using only the music of Bach for worship services in the area May 7. There was almost 100 percent co-operation in this project, which held special meaning to members inasmuch as it had been proposed by Mr. Frank.

To summarize the project Miriam Rogers read sections from Copland on Music relative to Bach's genius. Mrs. Wild sang Erfullet, ihr himmlischen, göttlichen Flammen with Mrs. Ralph Proctor playing the viola obligato. Hostesses were Melita Osburn and Mrs. Maynard Nielsen.

LAURA M. LONG

Mobile

The Mobile, Ala. Chapter met April 9 at the First Baptist Church for a program of organ with other instruments. Organists heard were: David Witt — Movement 1, Trio Sonata 6, Bach; Patricia Fitzsimmons — Sonatas 1 and 3, K 67 and K 69, Mozart; Jerrald McCollum — Scherzetto, DeLamarster and Movement 1, Sonata, Hindemith.

The chapter met March 10 at St. Vincent's Roman Catholic Church. The program for the evening was the Cecilian Chorale, conducted by Mary Kaemmer, accompanied by Richard DeNeff and moderated by the Rev. George W. P. Johnson. Liturgical and secular music was heard. After the program refreshments were served in the rectory.

NELLIE HAYDEN

Louisville

The April 25 meeting of the Louisville Chapter was held at the Holy Spirit Church. After dinner Dean Robert Crone introduced guest performers and regular business was transacted. Robert French announced the choral festival for May 21. The nominating committee offered the slate of new officers. Members gathered in the auditorium to hear classic church music with instrumental accompaniment and soloists from the Louisville Collegium Musicum Ensemble. Dean Crone played an Allen electronic loaned for occasion.

ANN STRICKLAND

Lakeside GSG

The Lakeside Guild Student Group, Shreveport, La., held its April 23 meeting in the home of Easie Raye Andrews. Of special interest was a scrapbook of organist activities in the vicinity prepared by Juliette Williams. The program consisted of numbers by members who were to play in a recital of William Best students. Mr. Best lectured and played chorale preludes of Brahms. Mrs. Andrews presided over refreshments.

VARON MOCH

Lubbock

The Lubbock Chapter held a youth choir festival April 23 at the First Methodist Church. Anthems were sung by the individual choirs. The massed choir anthems were directed by Hubert Carson. Methodist, Baptist and Presbyterian choirs participated. The program was arranged by Mrs. J. E. Thomerson.

MRS. J. P. KENNEY



Rehearsal for Festival on the Ohio River sponsored by the Cincinnati Chapter gives good view of new church and inter-faith choral groups.

FIRST HYMN FESTIVAL

The first hymn festival in Southern Illinois, as far as is known, was held April 30 at the First Baptist Church, Marion under the leadership of the Southern Illinois Chapter. Sixteen churches of six denominations in six communities had participating choirs in the event. The combined choirs were directed by William Fawcett and the organists for the service were Leta Bracy, Augusta Warskow and Wesley Morgan. Pianist was James McEvers. More than 100 voices took part.

A thunderstorm knocked the power off after the first few measures of the prelude Mrs. Bracy played. Mr. Morgan arranged descants to several of the hymns. The entire service was a milestone in the young chapter's history.

WESLEY K. MORGAN

St. Joseph Valley

The St. Joseph Valley Chapter met April 10 at the First Presbyterian Church, Elkhart, Ind. to hear a recital by Walter Ginter and Charles Hoke, AAGO, to be found on the recital page.

The chapter held its final meeting May 1 at the Trinity Episcopal Church, Niles, Mich. It was a dinner meeting followed by a business meeting at which retiring Dean Richard Grant presided. These officers for the coming year were elected: Dean, Mrs. Carroll C. Hyde; sub-dean, Mrs. Albert Wendt, Jr.; secretary, Curt R. Wolfanger; treasurer, Madeleine McClave; registrar, Mrs. M. H. Beal; new board members, Mr. Grant, Mrs. S. E. Crosby and Chester Collier. After the business meeting Dean Grant played a brief lecture recital. His numbers: Prelude and Fugue in D and Come Now, Jesus from Heaven Above, Bach; Sketch in D flat, Schumann; Scherzo, Titcomb; Pastorale, Roger-Ducasse; Rigaudon, Campra; Rhumba, Elmore.

LUCILLE I. BEAL

Alamo

The Alamo Chapter met April 10 at the Central Christian Church, San Antonio to hear a recital by Emmet G. Smith, university organist, Texas Christian University. His program appears in the recital section. Following the program a short business meeting and a reception were held.

EDWIN C. BREEZE

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OHIO RIVER FESTIVAL

The Cincinnati Chapter sponsored a choir festival May 2 at St. Paul's United Church of Christ, Ft. Thomas, Ky. — across the river from Cincinnati.

Ten churches, representing the Roman Catholic, Jewish and Protestant faiths, supplied the 300 voices for the festival. Robert Schaffer directed and Mrs. Schaffer accompanied the Catholic choir in the d'Indy, Aichinger, Schehl, Strategier and Gregorian chant numbers.

The Isaac M. Wise Temple choir was directed and accompanied by Robert S. Pollack in numbers by Grimm, Stark, Naumburg and Halevy.

R. Earl Snapp directed and Roger Heather was at the organ for the Protestant choirs who sang works of Ward, Dickinson and Lutkin. The same two men worked with the combined choirs for Jesu, Joy of Man's Desiring, Bach; Praise Ye the Lord, Franck, and America the Beautiful, Cornwall.

Preceding the program members toured the new church and met for a dinner. Dean Ruth Andree Eckel presided at the annual business meeting and Sub-dean Albert Meyer introduced the guest directors and choirs.

Following the choral program a reception was held for the choirs and their guests. Mrs. Donald Freer and Mrs. Bert Heflin were hospitality co-chairmen.

The chapter sponsored Virgil Fox in recital April 14 at the Hyde Park Community Methodist Church. A reception in his honor was held after the program.

MRS. CARL H. HEIMERDINGER

Southwest Michigan

The Southwest Michigan Chapter held its May 1 meeting at Albion College. Following supper and a short business meeting the chapter heard Kathryn Loew, Kalamazoo, play this recital: Swiss Noël with Variations, Daquin; Prelude and Fugue in E major, Lübeck; Joy Is Born Today, Christensen; Andante, Binkerd; Prelude and Fugue on a Theme of Vittoria, Britten; Prelude, Suite Opus 5, Duruflé; Variations on a Christmas Tune, Monnikendam; To Think upon the Living God, I Thank Thee Lord, through Thy Dear Son and Prelude and Fugue in B minor, Bach.

The chapter held its April 3 meeting at the First Congregational Church, Battle Creek. Mrs. William Neidlinger, formerly of Union Seminary, enlightened and drew the admiration of the chapter and guests in her workshop on vocal tone production.

HUGH ROBINS, JR.

Monroe

The Monroe, Mich., Chapter met April 16 in the home of Dean Hugh E. Baker. After a business meeting Shirley Weilnau gave a report on a church music seminar April 6-9 at Valparaiso University. She then played: Air, Thiman; Lord Jesus Christ, Thou Living Bread, Pachelbel, and Jesus Christ Is Risen Today, Willan. Refreshments were served.

SHIRLEY WEILNAU

Saginaw

The Saginaw Valley Chapter, met April 18 at the Madison Avenue Methodist Church, Bay City. John Shawhan gave a lecture on organ pipes using sample pipes for illustration. The program was preceded by a business meeting and followed by a coffee hour.

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News of the American Guild of Organists—Continued

Lafayette

The Lafayette Chapter met March 13 in the Christian Reformed Church and heard a program by student members of that congregation who had participated in the state music contests. Refreshments were served.

The April 24 meeting was held in the First Presbyterian Church, Monticello. After a brief meeting the chapter heard a recital by Ellen S. Young and Theodore J. Purchala. A social hour in the Knotty Pine room followed with Ellen S. Young as hostess.

MRS. WALTER VANDERKLEED

Canton

The Canton, Ohio Chapter met April 24 for its monthly meeting at the First Presbyterian Church with host organist Robert Clark in charge of the program. Having a new Sperrhae harpsichord, Mr. Clark gave a lecture on the background, the literature and the idiosyncrasies of the instrument and followed this with a short recital including the Bach Italian Concerto. Various members made attempts at the instrument and a business meeting and food followed.

DENE BARNARD

Madison

A demonstration service of music from the new Lutheran service book was given at the Trinity Lutheran Church April 24 under the sponsorship of the Madison, Wis., Chapter. Led by the Rev. Paul Christenson, the service included a prelude, processional, recessional and postlude. Choirs of the church directed by Stephen Gronseth sang Our Lord and Christ Arose Today, Vulpus. Following the service Mrs. Gronseth gave a demonstration of the new Schantz organ. The following officers were elected at the business meeting: Betsy Farlow, dean; John Stewig, sub-dean; Mrs. Fred Nuerberg, secretary; Mrs. Joseph Becker, treasurer; Mrs. Laurence Lewis, registrar; Mrs. Dale Bruhn, Mrs. Russell Mittelstadt and Mrs. Russell Paxton, executive committee members.

RUTH PILGER ANDREWS

Muncie

The Muncie, Ind. Chapter met April 24 in Portland, Ind., as guests of the First Presbyterian Church. Members and guests witnessed a program of sacred dance by a group of high school girls under the direction of Mrs. Lee Hall, to the music of the Dubois Seven Last Words. Elizabeth Starbuck directed the choir of the church in the cantata. Dr. Robert Clark was narrator, Paul Hagen organist and Leon Beard pianist. Dean Gerald Crawford presided over the business meeting at which the program was discussed. A social hour followed with punch and cookies.

MRS. JAMES CORY

Lake County

The April 30 meeting of the Lake County Chapter was held in the North Mentor, Ohio, Methodist Church. Richard C. Bowden, Jr., organist; Frederick W. Johnson, bass, and Luke P. Dudley, tenor, were heard in a sacred program of works by Pflueger, Gounod, Bone and Fenton, Effinger, Gray, Frank Adams, Towner, Speaks, O'Hara, Handel and Shelley. Mr. Dudley conducted the business meeting after the program.

LUKE P. DUDLEY

Peoria

Officers of the Peoria Chapter elected May 2 at the home of Mrs. C. D. Ashby are: Glen M. Belcke, dean; Fern F. Wilson, sub-dean; Mrs. J. M. Cook, recording secretary; Elizabeth J. Anderson, financial secretary-treasurer; Bertha B. Brunner, historian, and the Rev. Robert G. Preston, chaplain. The annual business meeting was conducted by Retiring Dean Ruth Dixon Black.

JAMES E. CLUSKEY

Milwaukee

The Milwaukee Chapter held its annual Guild service May 7 at the Kenwood Methodist Church. The 60 voice choir under the direction of Eugene Casselman sang numbers drawn largely from Mendelssohn's Elijah. Esther Jepson played Introduction and Toccata, Walond; Trio Sonata in C minor, Bach; Med. Jesus vil et Faro, Nystedt; Fugue 3, Mendelssohn; Toccata, Sandvold. The business meeting was held following a dinner. Newly elected officers are: Edward Wise, dean; Alice Leisman, sub-dean; Carolyn Bersch, secretary; Winston Luck, treasurer; Robert Leger, registrar. Announcement was made that the chapter had just reached a total membership of 300.

WALTER DEETHICK

Northeastern Wisconsin

The Northeastern Wisconsin Chapter met March 12 at the First Congregational Church, Oshkosh. The following recital was the program for the evening: Jean Lewis — Aus der Tiefe, Bach; Prie-Dieu, Oldroyd; Herzlich tut mich verlangen, Douglas; Karin Johnson — Ye Sons and Daughters of the King, Van Hulse; Sally Thompson — Vexilla Regis, Purvis; I Am Black but Comely, Dupré; Ave Verum, Titcomb; The Last Supper, Weinberger; Christus vincit, Peeters; Richard F. Weber — Jesu meine Freude, Walther; O Lord, Who Showed Us in Thy Fasting, Bratt; Prelude and Fugue in E minor, Bruhns. Refreshments were served following the program.

ALICE MUMME

Western Michigan

The Western Michigan Chapter collaborated with the Grand Rapids-Kent council of churches for the third annual conference on church music April 10 at the Central Christian Church. Following a dinner meeting discussion groups convened on these topics: junior and senior choir music; techniques of conducting; programming; the clergy and the choir director; the function of the church organist. The junior choir of the Bethel Christian Reformed Church sang and a demonstration rehearsal with audience participation was directed by Seymour Swets of Calvin College.

HARRIET L. SPENCER

Cleveland

The annual meeting of the Cleveland Chapter was held May 8 at the Parma Lutheran Church. The following officers were elected: Dean, Dr. Warren Berryman; sub-dean, Dr. Henry Fusner; secretary, Mrs. D. H. Van Deusen; treasurer, Edith Tomlinson; registrar, John Lane. Following dinner served by the women of the church, Dr. Berryman, Baldwin-Wallace Conservatory, played this program: Homage to Perotin, Roberts; Baroque Prelude and Fantasia, Arnell; In dulci jubilo and Schönher Herr Jesu, Schroeder; Prelude and Fugue in D major, Bach; Rondo for Flute Stop, Rinck; Intermezzo, Symphony 6, Widor; 9th Psalm Sonata, Reubke. The three-manual Hillgreen-Lane organ was dedicated last fall.

DR. ROBERT JOHN BRAY

Toledo

The Toledo Chapter met April 25 at the First Baptist Church. Dr. John Fritz, dean, conducted the business meeting. Leslie Pearl, host, then "baptised" the recently revoiced reeds, in the French style, and played Promenade, Haines. Mary Cheney Nelson gave a résumé of her study with Flor Peeters, the methods of the Royal Conservatory and an analysis of the background and artistic approach of Mr. Peeters. She played his Lied Symphonie.

The chapter was asked to provide music in the Peristyle of the Museum of Art's "family day." The following gave half-hour programs:

Dr. Fritz, Walter Rye, Mrs. Clarence Schmidt, Carolyn Seeman, Paul Stewart, Mr. Pearl, Hugh Murray and Vig Howard.

Houston

The Houston Chapter met April 10 at the First Evangelical Church for a dinner meeting and program. A demonstration of instrumental music suitable for family and church groups was given under the direction of Jennie Cossett. Bamboo pipes, made by the players, recorders, violin, guitar and piano were heard in folk and composed music, both sacred and secular. At a short meeting the following were elected officers for the 1961-62 season, Mrs. Carroll Ault, dean; N. James Clark, sub-dean; Mrs. W. G. Bond, secretary; Charles Lively, treasurer, Mary Shumard, registrar.

The chapter met March 20 at the Rice University Chapel. Herbert Garke assisted by Charles Pabor and Charles Lively played a program of music for the small organ and teaching materials. A reception followed at Weiss House with the compliments of Helena Talmage.

SUE OFIELD

Galveston

The Galveston, Tex., Chapter sponsored a public choral and organ program April 23 in the Scottish Rite Temple. The Ball High School a cappella choir sang works by Leisinger, Palestina, Schumann, Foltz, Luboff and Brown with Ed N. Stone directing. Niels Nilson played Movement 1, Concerto 2, Vivaldi-Bach, and Kommst du nun und Fantasia and Fugue in G minor, Bach, and was organ accompanist for Randall Thompson's Testament of Freedom. Linda Edwards accompanied at the piano. Members held a business meeting preceding the program.

LA'DONNA SUMMER

Arlington GSG

The Arlington, Tex., student group met April 8 at the home of Susan Tubb, Jerry F. Bacon, Mary Fagan, Miss Tubb, Mary Ann Wood, Pam Farrell, Ann Woolerton and Linda Robinson took part in the program for the evening. Mr. Bacon was wished luck in an organ contest he was to enter in May. It was announced that the next meeting would be held at the Jack Patterson home in the form of a picnic and will be the last meeting of the season.

JERRY F. BACON

Oklahoma City

The Oklahoma City Chapter held its April 10 dinner meeting at Adair's Cafeteria. Following the business meeting conducted by Dean Roger Malone, Dr. Jack Cogdill, Oklahoma City University, spoke on the Element of Drama in the Worship Service.

The chapter held its May 5 dinner meeting at the First Unitarian Church with clergy invited as guests. A panel discussion had to be canceled and in its place DeWitt Kirk spoke on pipe organs of the world and how their designs have changed through the centuries. He supplemented his address by the use of picture slides.

MARY KATE ROBINSON

Tulsa

The Tulsa, Okla., Chapter sponsored Helen Hubbert Kemp, Oklahoma City, at its April 4 meeting, Trinity Episcopal Church. Mrs. Keap lectured on children's choirs, pointing out organizational factors and the responsibility of the choir director as to the spiritual growth of choir children.

Four members of the chapter played for the May 2 meeting held at Trinity Episcopal Church. Douglas Nelson played: Forest Green and Canzona, Purvis; Flute Solo and Gavotte, Arne. Dan Casebeer played Modale Suite, Peeters. Carolyn Boles played Prelude, Fugue and Variation, Franck, and Barbara Benefiel the Chorale in B minor, Franck. At the concluding dinner and business meeting for the season, retiring Dean Luther Eulert was given a past dean's pin with a resolution commending him for his fine leadership. Dean Eulert introduced Eleanor Hawm, incoming dean. Ruth Blaylock was elected to the board of directors.

E. C. HUBERT

Fort Worth

The Fort Worth, Tex., Chapter held its May 2 dinner meeting at the University Christian Church. At the business meeting it was announced that three members will take Guid examinations this year. Dean Curtis Pruitt announced completion of plans for a memorial album played by the late Dora Poteet Barclay to be issued by the Fort Worth and Dallas Chapters of which Mrs. Barclay was a member.

A measure of success was reported for the chapter project of urging more serious music on the local fm stations. Eight hours per week of serious music have been added to one station alone.

The chapter was asked to send representatives to a committee planning an evening course in music at Texas Christian University.

The annual student recital was held following dinner in the university auditorium. Players were Joyce Gwillim, student of Gladys Day; Paul Renick, student of Dale Peters; Janice Goldman, student of Donald Bellah, and Mrs. Elizabeth Coulter, student of Emmet Smith. All are members. Dr. Otto Grunow has been selected to fill out the term of Dean Curtis Pruitt who has resigned.

FRANCES SCHUESSLER

Texarkana

The Texarkana Chapter met April 29 at St. Edward's Catholic Church. Dean Irene Pelley presided and appointed the following to a nominating committee: Mary Dorothy Fletcher, chairman, Mrs. Flemon O'Neal and Mary Agnes Graves. Miss Graves was in charge of the program. She read a paper on Music of the Church in the Renaissance and Baroque Periods and listed and discussed composers and the contributions of the several schools of these periods. Using representative music Miss Graves played compositions by Cordiner (1557), Lasus (1594), Rosselli (1573), Anderach (1608), Lotti (1740) and Palestrina (1594). She opened her program with the hymn ascribed to Innocent III.

DOROTHY ELDER

Central Arizona

The Central Arizona Chapter met April 17 at the Trinity Episcopal Cathedral, Phoenix, for a broiled chicken dinner. William Fairfield, cathedral organist, led a discussion on Church Architecture and Organ Design. Blaine Drake discussed some of the problems faced by architects and showed plans of a church he had designed, Tom Donohoe, St. Agnes Catholic Church, related his experiences in the building of the church and the organ in his parish.

MARVIN ANDERSON

Corpus Christi

The Corpus Christi Chapter sponsored a program of Mexican sacred music Feb. 12 at the Church of the Good Shepherd. Host organist Kenneth G. White played Taner de Fantasie, A Nuestra Senora de Malinas, Auxilium Christianorum, Little Song for the Baby Jesus and Little Shepherd's Lullaby, Bernal Jimenez. The choir, under the direction of Mr. White, sang several hymns. The death of Mrs. Lincoln Stevens was announced. A reception followed the program.

MARK NEMMERS

MILWAUKEE'S PAST DEAN

TO DIRECT CONSERVATORY

William A. Eberl, past dean of the Milwaukee AGO Chapter, was recently elected to the position of musical director of the Wisconsin Conservatory of Music. He has been a faculty member, in the fields of organ, voice and piano, for several years. Mr. Eberl is minister of music at Westminster Presbyterian Church and organist for Congregation Sinai, Milwaukee.

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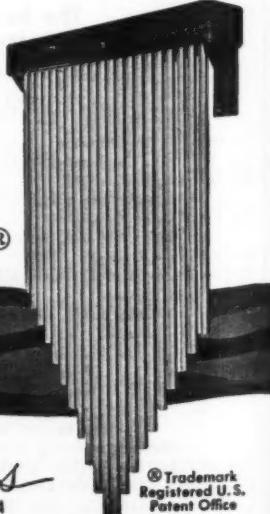
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All correspondence should be directed to the secretary

Centre Concert Opens Six-Day Festival

A massed choir concert held at the Metropolitan Church under the auspices of the London Centre proclaimed the opening of the Kiwanis six-day music festival April 17. William Cole, Notre Dame University, who adjudicated all vocal and choral classes, conducted the massed choir in several numbers and judged choruses entered in competition. Other conductors were John Cook and Lansing MacDowell, London. Organ accompanists were Barrie Cabena and Alex J. Clark. The proceeds will be used to provide scholarships for promising organ students.

The organ competition was adjudicated at the concert and four contestants, Jan Overduin, Janet MacFarlane, Marion Joan Corbet and Frank Rabjohn played. The RCCO panel was T. C. Chattoe, John Cook and George Black who awarded the scholarships to Mr. Overduin and Miss MacFarlane. The massed choir sang seven numbers.

MARGARET K. NEEDHAM

Bay of Quinte

Members of the Bay of Quinte Centre met at the Egerton Boyce home April 15 to hear Eugene Lang, music critic and radio commentator who chose as his subject The History of 19th Century Piano Music. He traced its evolution from Beethoven through Brahms explaining what each composer had added to the musical knowledge of the century and how he had been affected by the music of his predecessors. Mr. Lang was introduced by Chairman J. Withers and thanked on behalf of the centre by S. Alec Gordon.

F. E. MOORE

Vancouver

A few members and friends of the Vancouver Centre took part in the April 29 master class at Christ Church Cathedral which Lady Susi Jeans conducted on the organ works of Bach. Some early English organ music was also played and discussed.

Members enjoyed a social gathering in honor of Lady Jeans April 30 at the home of G. Herald Keeler. After chatting over refreshments, the group moved downstairs to see and hear Mr. Keeler's residence organ of two manuals and 11 ranks.

Lady Jeans played this recital May 1 in the Queen's Avenue United Church, New Westminster: Theme and Variations (dedicated to Susi Jeans), Andriesen; Salve Regina, anonymous; Gloria Tibi Trinitas (two settings) Lügge; Voluntary for double organ, Barret; Voluntary, Blow; Voluntary for double organ, Croft; O Heiland, rein' dir Himmel auf, Pach; Fantasie sur le Jeu d'Haubois and Fantasie, L. Couperin; Toccata and Fugue on Kyrie, Kropfreiter; Voluntary, Robinson; Trumpet Aire, Reading; Voluntary, James; Toccata Francesca, Kropfreiter.

ELEANOR BUSH

Kitchener

For its March 18 meeting the Kitchener Centre visited the Beth-Jacob Synagogue for a talk on Music in the Jewish Faith. An interesting and informal talk was given by Rabbi Philip Roseweig on the historical background and beliefs of the Jewish people and he was assisted by the Rev. Myer Kellerman, assistant rabbi and cantor, who spoke on the musical background. Following the meeting at the synagogue the members moved to St. Paul's Lutheran Church for the business part of the meeting; lunch was served by the ladies. Plans were made for several members to make the trip to Toronto to hear the March 21 Virgil Fox recital. The meeting was led by Douglas Gellatly, vice-chairman, in the absence of Chairman Gwilym Bevan.

ROBERT ST. MARIE

St. Catharines Plans Move Apace for August Convention

As plans for the RCCO convention in St. Catharines, Ont. Aug. 29-31 unfold, more distinguished names appear on the roster, playing different roles in what many expect will be the one of the most fascinating conventions in the long history of the Royal Canadian College of Organists.

Handsome beards dominate the picture for June as the accompanying portraits show.

W. Robertson Davies, LL.D., DLitt., editor and publisher, author of many books, teacher, actor and famed raconteur, will be guest speaker at the closing convention banquet the last day of August. Erudite, artistic and possessor of rapier wit, he is the ideal choice for the after-dinner speaker.

Australian-born Barrie Cabena, FRCO, FTCL, ARCM, studied organ under John Dykes Bower and composition under Herbert Howells. Director of music at the First-St. Andrew's United Church, London, Ont. he will be a newcomer to RCCO national convention programs who will be watched with especial interest.

W. ROBERTSON DAVIS



BARRIE CABENA

Hamilton

One of the liveliest meetings of the season was held in Pilgrim United Church April 15 when 65 organists and ministers of the Hamilton area met together. With Howard W. Jerome as moderator, an open but sometimes hilarious discussion of organist-minister relationships was the main event of the evening. Because of the very frank nature of questions and answers, both clergy and organists found much of value to ponder and work out in the future.

It is to be hoped that more of this type of discussion can be arranged. The panel consisted of three clergymen representing the United, Presbyterian and Anglican faiths: the Rev. C. F. Tilbury, the Rev. Robert Armstrong and the Rev. Canon Homer Ferris. Three organists for the defense and offense were Mary McTier, Thomas Shilcock and Chairman Gordon Morrllee.

HOWARD W. JEROME

Oshawa

A general meeting of the Oshawa Centre was held April 18 at the Centre Street United Church. E. A. Reesor and John Smart took turns conducting members in motets and anthems of their choice. Many of the works sung appealed to members as possibilities for their own choirs and a general exchange of ideas proved beneficial.

MARGARET DEVNAN

Stratford Branch

The fourth annual hymn festival was held April 23 in St. John's United Church. Fifteen choirs participated under the sponsorship of the Stratford Branch Chapter. The speaker was the Rev. M. E. Reuber. Vaughan Williams' Old 100th Psalm Tune was sung by the massed choirs of 150 voices with Trumpeters Melvin Weitzel and Donald Tough. The proceeds of the festival were for the RCCO Building Fund.

EARL CLARK

Victoria

The Victoria Centre held its annual student recital April 8 at St. Matthias Church. The two-manual Hill, Norman and Beard organ was heard in works from Purcell to Peeters. The students who played were Frances Coalston, Barry Castle, Rosetta Boyle, Norman Abbot, Catherine Shore, Julian Greenwood, Charles Russ and David Palmer. This list has dispelled fears of local organists about successors. Many of these students already hold regular positions.

DAVID PALMER

Sarnia

The April 24 meeting of the Sarnia Centre took place at St. John's Anglican Church. A lecture recital on Music from the Golden Age was offered by John Cook and the St. Nicolas Singers. Mr. Cook began with ancient office hymns in plainsong through organum and early polyphony to the works of Des Pres, Redford, Palestrina, Byrd, Tallis, Batten, Vittoria and Gibbons. In the verse anthems the organ accompaniment was provided by Barrie Cabena. A social hour followed in the parish hall.

ARTHUR WARD

St. Catharines

George T. Veary, ARCO, Hamilton, Ont. was guest speaker of the April 16 meeting of the St. Catharines Centre in the Knox Presbyterian Church. His topic was Our Profession and Position as Organists and a general discussion period followed. Members are busy with preparation for the national convention in August.

Owen Sound

Members of the Owen Sound Centre met April 23 in Kemble United Church. Several important matters were discussed regarding coming events. The program was arranged by Mrs. E. Beckett, Robert Hurlbut and Reta Marshall. The film, Man of Music, on the life and work of Healey Willan, was shown, recordings of Bach chorale preludes and some original choral numbers were played and a contest on musical knowledge conducted. Refreshments were served with Mrs. Hurlbut assisting Mrs. Beckett.

Edmonton

The Edmonton Centre sponsored Dr. Francis Jackson in recital April 21 on the Casavant organ in All Saints Cathedral before a capacity audience of 700. He played Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K. 594, Mozart; Introduction, Passacaglia and Fugue, Willan; Prelude for a Solemn Occasion and Diversion for Mixtures, Jackson; Variations on a Noël, Dupré. Arrangements for the reception following the recital were made by Mrs. R. B. Gibson and Mrs. H. H. Bancroft.

MARVELYN SCHWERMANN

Winnipeg

Members of the Winnipeg Centre met in St. James Anglican Church April 26 to hear R. W. Gibson give a talk on "music suitable for a church wedding" emphasizing the sacred nature of such music. Suggested organ numbers were played by Jacqueline Anderson, organist of the host church, and vocal numbers were sung by Margaret Bell with Mr. Gibson at the console.

F. A. ANDERSON

Toronto

A large audience gathered in Grace Church on-the-Hill April 7 to hear the Toronto Centre-sponsored recital by Dr. Francis Jackson. This was the first opportunity for most members to hear this organ, which is the official College examination instrument, since its recent tonal redesigning. Dr. Jackson's first group consisted of Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K. 594, Mozart, and Passacaglia and Fugue 1, Willan. The second half opened with two of Dr. Jackson's own works, Prelude for a Solemn Occasion and Diversion for Mixtures, and closed with the Dupré Variations on a Noël. A social hour for members and guests in the parish hall concluded the evening.

THE 24TH ANNUAL Wa-Li-Ro choir festival was held April 30 at Trinity Cathedral, Cleveland, with Paul Allen Beymer director and Warren Miller organist; its purpose was to raise funds for scholarships.

RICHARD ELLSASSER has signed a contract to record for Kapp Records; initial recording session made use of the organ in the John Hays Hammond Museum, Gloucester, Mass.

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What a Church Musician Can Expect from His Minister

By EUGENE S. BUTLER

[An address given at the midwinter clergy-organist dinner at Wichita University, sponsored by the Wichita AGO Chapter, Jan. 17, 1961.]

It seems to me that a large number of church music discussions center around what is expected of the church musician by his church, minister and various committees. I would like to direct our thoughts for a short while to those things which any church musician should be able to expect from the minister with whom he is working in the parish situation. One occasionally hears of a church where discord exists between musician and minister. Why is this? What are the reasons behind these dissonant relationships?

To get to the root of the problem let us first analyze the roles of the minister and church musician in the overall picture of the church program. Drawing an analogy from my old army days, I like to compare the minister of a congregation to the commander of an army unit. The commanding officer of an army unit is ultimately responsible for

all his unit does or fails to do. With this tremendous responsibility on his shoulders, the commander of an army unit surrounds himself with special staff officers to aid him in making decisions that will affect the entire unit. These staff officers are thoroughly trained men with specialties in particular areas.

In the broad sense, the minister as spiritual leader is ultimately responsible for all his church does or fails to do. Similarly, the minister utilizes staff personnel such as his associate ministers, the organist and/or choirmaster, children's workers, etc. who aid him in making the decisions that will ultimately affect the entire congregation. Therefore we as church musicians can see our roles as thoroughly trained personnel carrying out our specialized ministry in the total church program, advising and counseling with the senior minister with whom we are working.

Having thus broadly defined our employed status in the church, let us progress further. I firmly believe there exists a set of principles which we as church musicians can expect in our relationship with the minister with whom we work.

The first thing I expect from my minister is respect for my talent and training. In a land where there are more church music positions than trained persons to fill them, I do not consider myself a mere expendable item or a frilly addition to the church program. I know of church situations now where the musician is treated about on the same level as the custodial help, and this is lamentable. I fear that many people do not realize the staggering expense of a musical education, especially when graduate work is undertaken. Someone has said that the musician pays more for his training and receives less in return than any other profession. Whether or not we always receive the financial remuneration we feel we should, we can certainly expect the respect of our ministers for our specialized ministry.

The second thing I feel the church musician can expect from his minister is a satisfying experience as a full and equal staff member. This aspect may be difficult for the part time organist and choirmaster who is not always available

for staff meetings and consultation with the minister. However, for the full time church musician there is no excuse. As an equal staff member of the church I expect to be present at all staff meetings and to be consulted on all things affecting my area of responsibility. I expect the music program to be integrated into the total program and not be a separate appendage or a whipped cream topping on the dessert. A satisfying experience as a full and equal staff member can become one of the most important facets of the ministry of music.

Thirdly, I expect from my minister understanding and co-operation as regards the music program of the church. What do I mean by these rather hackneyed, overused terms? Understanding, for example, can be exerted by the minister on a rainy Sunday when the choir loft happens to be partially empty, or when the choir stumbles on the fugal section of the anthem.

By co-operation, I mean the freeing of the church calendar on choir rehearsals times, a working together on a realistic music budget, and aid in mounting festival type services of music. If a lack of understanding and co-operation exists between minister and musician, then one can only deduce that the two personalities are pursuing different goals. When this happens, the worship service becomes a two ring circus, one ring in the vicinity of the pulpit, the other in the area of the choir loft.

Lastly and perhaps the most important thing that I expect from my minister is counsel. Let us take the example of the thermometer and the thermostat. Many church musicians are like the thermometer whose mercury rises and falls with the successes and setbacks of the music program. We should be able to expect from our ministers the stabilizing influence of a thermostat, the raising of our mercury when things have not been going well, and bringing our temperature down to an even keel when we begin to get too high in our ivory towers and irrelevant in our music programs. Many times our ministers are more sensitive to and aware of the musical needs of our congregation than we are. Happy indeed is the church where minister and musician counsel together on the musical level of the congregation and its musical needs, especially in the realm of hymnody.

In summary, these are the things that we as church musicians can expect from our ministers: respect for our talent and training; a satisfying experience as a full and equal staff member; understanding, co-operation, and counsel. When harmony exists in the minister-church musician relationship, then the church can move forward and achieve the spiritual power that its mission demands. It is then that our Guild motto takes on a more relevant and powerful meaning, SOLI DEO GLORIA.

ASPER OPENS LONDON ORGAN; "SINGING MOTHERS" ASSIST

Frank W. Asper, organist of the Salt Lake City Tabernacle, journeyed to England for the Feb. 25 dedication of the 43-stop Hill, Norman and Beard organ in the new Hyde Park Chapel of the Church of Jesus Christ of Latter-day Saints in London. His numbers appear on the recital pages.

Dr. Asper writes: "Sir Thomas Bennett (the architect) is an amateur organist, and he was especially careful to have nothing obstruct the sound. He allowed carpets only in the aisles, and that under protest. He allowed no drapes and shaped the ceiling to reflect the tone to its best advantage. He even set the sash at a slight angle so that they would not reflect directly."

Assisting in the dedication program was a 250-voice international woman's chorus, The Singing Mothers, conducted by Dr. Florence Jepperson Madsen. This group included 50 women recruited from a 100-mile radius of Salt Lake City, sent over to join 200 recruited from the British Isles.

The group and Dr. Asper went on to give concerts in Royal Albert Hall, London; Free Trade Hall, Manchester; Albert Hall, Nottingham; Sophia Hall, Cardiff; City Hall, Newcastle; St. Andrew's Hall, Glasgow, and Ulster Hall, Belfast.



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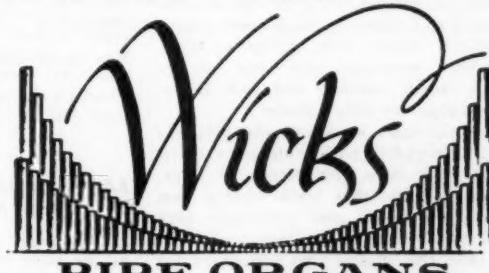
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Routine items for publication must be received not later than the 10th of the month to assure insertion in the issue for the next month. For recital programs and advertising copy, the closing date is the 5th. Materials for review should reach the office by the 1st.

Weatherwise

Someone borrowed our copy of *The Old Farmer's Almanac* so we are not in a position to make accurate predictions as to the weather those ten cities will have to offer to visitors at a remarkable spate of regional conventions. So we will just try playing weatherman ourselves — assuming that all this budding space travel will not upset our calculations.

Tacoma June 13 and 14? That's easy! On the cool side; bring a topcoat for sightseeing; those mountains are snow-capped. Des Moines June 14-16? The very finest time of the year in Iowa and a chance to get a lot of work done. Boston June 18-20? Real outdoor New England coastal weather.

For Toledo June 19-21 we have a basis for comparison. Remember Detroit at that time last year? (How could you forget it?) Wichita June 19-21? Clear and fine! The hot winds won't come that early! Bridgeton June 20-22? What do you think makes the Jersey coast a leading resort area?

The way Spring has dragged its feet in the Chicago area, Evanston should be in the early blush of the season about June 21-23. But as they say in this area: "if you don't like our weather, just wait a minute."

We have toured the Finger Lakes in late June so we can almost guarantee the weather for Syracuse June 26-28. And there is San Francisco June 26-30! Any time is the best time in that great city.

Memphis June 27-30 will match all those others hour for hour. With all that advance planning which took place just east of the Mississippi, you can be sure that the meteorological committee did its stint with the same commendable efficiency.

So, weatherwise it looks good for the June conventions, doesn't it?

Not up to Standard

The annual AGO competitions for composers seem to us as integral a part of the life of our organization as the playing competitions and almost as vital as that central function of the Guild as an academic body, the examinations for certificates.

The anthem competition which alternates years with the organ music competition, carries a token award, the opportunity for publication and, above all, the recognition of being chosen.

So it comes as something of a shock that for the second alternate year in succession (1959 and 1961) no anthem submitted for the competition was adjudged of "the standard required by the Guild." The committee of judges in every case has been made up of church composers of distinction and in these two years at least has contained a different list of members.

We find it hard to believe that American organists and church musicians cannot write anthems up to this standard or that they are not interested in having them recognized in such a competition. But are they writing them?

In the course of a year we see perhaps nearly 1000 anthems. Too large a proportion of these are unabashed tripe, designed for quick sale to directors who either don't know any better or don't care.

The worthy anthems seem to us to fall into two main classifications: the simple, useful, safe anthems for which there is always need, and the very advanced, difficult, dissonant ones requiring special abilities in both choir and director. The great middle ground of original, inventive, musically stimulating works within the abilities of good average choirs (with enough rehearsal) seems to us these days a desert with few oases.

We wonder if this very area is not the one for which the Guild competitions are designed. If so, perhaps the judges are viewing the same desert we are.

Rhythm in Religion

The introduction of contemporary idioms into church music, consciously or unconsciously, has always gone on. Many great chorales have secular origins. And, intrinsically, we feel that religion can and probably should reflect the entire universe in which we live.

Dance has been a part of many religions and we do not feel that dance rhythm is essentially out of place in a church. Provided, of course, that it is good dance rhythm.

A generation ago we heard Red Nichols and his Five Pennies in a large church in Kansas City illustrating a remarkable talk on Rhythm in Religion. So even jazz in church is not exactly a pristine accomplishment.

After a first encounter with, to us, the mechanical and amateurish Twentieth Century Folk Mass by Geoffrey Beaumont — at the ICO in London in 1957 — we went out on a limb to declare that it and any possible successors were barking up the wrong tree and that, once the shock value of the thing had run its course, the "jazz mass" would be as out-of-date and forgotten as the hula hoop.

We reckoned without taking into account what an interlocking group of clergy can cram down the throats of their parishioners. The Beaumont continues and, following in its wake, rock-and-roll masses with guitar or even ukulele accompaniment, jazz masses with "small combos" and slick Hollywood-type "creative" things.

In the cases we know, the performances, complete with wide press ballyhoo, have been engineered by clergy, confident that they know what is best for their flocks, and practically over the dead bodies of organists.

Does this suggest that the clergy are "progressive" while church musicians are "old fogies"? We don't think so. We believe in specialization and are inclined to trust those who hew to the line rather than those who spread themselves thin by attempting to out-psychologize the psychiatrist, out-write

the poet, out-operate" the efficiency expert — and out-harmonize the church musician.

But then perhaps we are old fogies to believe still that "the shoemaker should stick to his last."

Father Finn

It is always a shock when the career of a great and influential man comes to a close. Father William J. Finn has left an indelible impression on the performance of church music in America through his famed Paulist Choristers, first at Old St. Mary's in Chicago and for a generation afterward at the Church of St. Paul the Apostle in New York.

His Art of Choral Music and other books have been studied by conductors of every faith and the impact of his wisdom and his keen observation continues to make itself felt.

This leader created many a beautiful musical instrument from underprivileged boys and so moulded their lives that from among his choirs have come leading citizens in a host of businesses and professions.

Taking his leave of us in his 80th year, Father Finn leaves a lasting place for himself in our church music scene.

HENRY OVERLEY HONORED AT FINAL BACH FESTIVAL

Dr. Henry Overley was honored March 12 for his contribution as founder and director of the Kalamazoo, Mich., College Bach festival at a party following the final performance of the festival on the college campus.

Hosting the event, following Dr. Overley's final performance before his retirement, were present and past members of the Bach festival council and friends. Dr. and Mrs. Overley were given a check for more than \$1,000 and a cup inscribed with a message thanking him for "bringing honor to Kalamazoo and the nation." Irving Gilmore made the presentation on behalf of the group.

IOWA ORGANIST HONORED FOR 32 YEARS OF SERVICE

Katherine Doddsley Hedeen, Sioux City, Iowa, was honored at a surprise program May 4 in recognition of her 32 years as organist at the First Presbyterian Church. The occasion was the annual choir banquet in the church dining room.

Mrs. Hedeen, whose late mother Mrs. A. H. Doddsley was a church organist in the Sioux City area for 50 years, is a graduate of the University of Michigan and of the American Conservatory in Chicago. She studied organ with Walter Zimmerman in Chicago.

TWO MILWAUKEE ORGANISTS HEARD IN CLUB PROGRAM

The MacDowell Club of Milwaukee, Wis., sponsored a program of organ music at a meeting March 14 at St. Paul's Episcopal Church. Lauretta Cotton and Gertrude Stillman played. The program: Sonatas in E minor and G major, Soler; Preludes on O Filii, Dan-dieu, Verrees; Three German Arias, Handel (Bernice Leep, soprano, Jenny Brunhart, violin); K'A'Mura and Jesu Olugbala, Sowande; The Fiery Sun Now Goes His Way, Simonds.

BACH VERSUS BACH NOTED FOR MAY 7 IN EVANSTON

Two Bach performances took place at the same hour May 8 in Evanston, Ill. Austin Lovelace directed An Afternoon with Bach, music for voice, instruments and organ, at the First Methodist Church.

At St. Luke's Episcopal Robert Chancellor directed The Lyrics, a small vocal ensemble, in cantatas 4 and 106 with chamber orchestra.

Looking Back Into the Past

Fifty years ago the June 1911 issue contained these matters of interest:

Clarence Dickinson opened the Ernest M. Skinner organ at the Cathedral of St. John the Divine, New York City. The Wurlitzer Company purchased a twenty acre tract to expand its Hope-Jones department.

The Tellers Organ Company, Erie, Pa., became the Tellers-Sommerhoff Company. "Nothing has changed but the name," they said. The name has since changed back.

John Hyatt Brewer was honored on his 30th anniversary at the Lafayette Avenue Presbyterian Church, Brooklyn, N. Y.

Twenty-five years ago these events were reported in the June, 1936 issue:

Hook and Hastings, famed organ builders, retired from business after 109 continuous years.

Felix Schoenstein, founder of the San Francisco building firm, died March 29 at the age of 87.

Harold Heeremans resigned his post at the University of Washington, Seattle, and at the University Temple to accept an appointment to the faculty of New York University.

Sixty-two choirs participated in an Union Seminary service at New York's Riverside Church.

Clifford Demarest was honored on his 25th anniversary at the Community Church, New York City.

Ten years ago these occurrences were published in the May, 1951 issue:

These AGO regional conventions were reported: South East region at Charleston, S. C.; Southwestern region at Topeka, Kans.; Northwest region at Seattle, Wash.; Mountain region at Denver.

These stoplists were published: Reuter at Trinity Lutheran, Lincoln, Neb.; Austin at Zion Reformed, Lodi, Cal.; Cavavasian at First St. Paul Evangelical Lutheran, Chicago; Holtkamp at the University of Kentucky, Lexington; Möller at First Presbyterian, Roanoke, Va.

Herbert S. Sammond was honored for 30 years of service at the Middle Collegiate Church, New York City.

Virgil Fox Recordings

Last season when the Virgil Fox Viruoso Organ record was first released by Capitol, we became a proud possessor of the monaural version. Mr. Fox requested that we delay notice of this release until he sent us the stereophonic version, in which a highly involved and carefully designed microphone placement produced heretofore untried effects. We have never received this and in the meantime other records of this unique virtuoso have appeared, including his Encore Album and the recent Organ Music from France.

We want to go on record as completely sold on these wonderful records in their monaural versions. The organ — Mr. Fox's own favorite at the Riverside Church — is recorded magnificently on these records and it is certainly perfectly adapted to this player's individual style as probably no other instrument completely is. The playing throughout is fresher and more nearly flawless than any player can ever achieve in the course of a recital tour and certainly no other organist could have achieved what Mr. Fox has in the realm of pure virtuosity, spine-tingling excitement and infectious rhythm.

The material on all three records is familiar to every follower of Mr. Fox (and aren't we all?) and his interpretations and even his musical idiosyncrasies are by now almost a part of American folklore. But the breathtaking wonder-of-it-all transcends its familiarity.

Most listeners to these records will agree that they provide overwhelming proof that Mr. Fox's playing can stand firmly on its own without the mirrors and appurtenances which, in our opinion, have of late increasingly marred the dignity of his personal appearances.

KAMILO LEFEVERE, carillonneur emeritus of the Riverside Church, New York City, will return to the post he filled so long for the month of July, while his successor, James Lawton, is abroad on vacation.

Letters to the Editor*Just Intonation Organ*

Los Gatos, Cal., May 2, 1961—

Dear Sir:

... I feel as I have for some time that the attention of organists should be called to the organ in Haarlem, Netherlands, built to the specifications of Dr. A. D. Fokker, retired research physicist.

[Referred to in the account of the meeting of international organ builders in the January, 1958 issue of THE DIAPASON.]

This organ, which is located at the Teyler Museum, is tuned to fifths of a tone, in order to secure the advantages of just or true intonation. This makes it possible to produce the beautiful harmonies of experienced a cappella singers or the string quartet. The theory is well described in the *Scientific Monthly* of October, 1955.

I saw and heard this organ in 1958 and I think that any organist or serious musician who is in Europe should visit Haarlem, which is 10 miles from Amsterdam. I note that there is to be an organ exhibition through most of July at St. Bavo's, Haarlem. Anyone who is interested in the theory of just intonation would do well to read the *Scientific Monthly* article in any college or other large library.

Thank you for your attention to this, I am Yours very truly,

ALVIN R. LAMB

Crisis Impending!

Chico, Cal. May 6, 1961 —

Dear Sir:

Two things prompt this letter. First, I wish to say "Amen" to James McD. Craven's letter to the editor in the May issue. The night before receiving your magazine I had the disturbing experience of coming face to face with such an instrument after having been assured that it was a larger model (with 61-note manuals and 25-note—at least! — pedal board.) The appointment was to discuss the possibility of organ lessons on this so-called "organ", but as you can imagine it turned into a hasty retreat with many embarrassing excuses, etc. Anyone who has ever tried to explain such a situation to one of the loyal members among his congregation can readily understand my feelings following this interview!

Secondly, I am concerned by the enclosed clipping from our local paper announcing the organization of another Choral Conductors' Guild in nearby Oroville, 25 miles distant. As far as I can determine, this organization has almost identical purposes with the American Guild of Organists, with perhaps more emphasis on choral work. The thing which bothers me is that, at least locally, we in the

AGO have had absolutely no success with getting choir directors in the area to take an active part in promoting the choral segment of church music within the Guild. In our current membership (paid members, that is!) of fifteen, we have two organist-directors and only one choir director. In fact, since our meeting attendance of organists and/or directors alike has been so poor since January that we are seriously considering dissolving the local chapter, formed in 1948, for want of active interest and support. The chief reason for lack of support seems to be that everyone just belongs to too many organizations, hence chooses to attend only those from which he (or she) feels he will get the most rather than those for which he can give the most.

There also seems to be a tendency among the smaller communities (Chico is around 30,000 population overall) toward an "unrealistic" attitude regarding local music situations in the churches. Most of the music leadership in communities such as Chico is furnished by volunteer or semi-volunteer musicians with little or no training in church music (be it directing a choir or playing an organ!). Just how does one appeal to these people in the matter of programming Guild meetings, etc? Too often, I'm afraid, we approach them from a musical "ivory tower", decrying their "poor standards" of music and musicianship while inflating our own musical egos. I would be most interested in your own and any readers' reactions to the above as it relates to the national situation.

CHARLES VON BRONKHORST

**BRUENING OPENS ORGAN
AT CHURCH IN MISSOURI**

Dr. Herbert D. Bruening, Chicago, was guest organist April 30 to open the two-manual Wicks organ of the new Trinity Lutheran Church, Jefferson City, Mo. playing both "Dedication to the Foundations of Faith" morning services and demonstrating the tonal resources of the organ in the afternoon. Numbers played included chorale preludes by Markull, Mendelssohn, Pachelbel, Peeters, Walcha and Walther; hymn preludes by Edmundson, Reuter, Parry, Willan and Williams, and "non-thematic" music by Brewer, Couperin, Diggle, Franck, Handel, Purcell and Rogers. He also played a newly published prelude on Grosser Gott (Holy God, We Praise Thy Name) by Van Hulse dedicated to him.



CARL S. FUDGE, JR.

CARL S. FUDGE, JR., organist-choirmaster of St. John's Episcopal Church, Elizabeth, N. J., has been awarded a one-year Fulbright grant for study in the Netherlands. He will study organ and harpsichord with Gustav Leonhardt at the Amsterdam Conservatory.

Mr. Fudge holds bachelor of music and master of music degrees from the Cincinnati Conservatory of Music, and the master of sacred music degree from Union Theological Seminary in New York. He has studied organ with Parvin Titus, Vernon Detor and Alec Wyton, and harpsichord with Fernando Valentini.

In the five years he has been at St. John's, Mr. Fudge has conducted numerous oratorios with orchestra, the first complete New Jersey performance of Benjamin Britten's "Noye's Fludde" and programs of vocal and instrumental chamber music. He also serves as director of music in the junior school of the Pingry School, Hillside, N. J., and as associate organist of Temple B'nai Israel, Elizabeth.

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Grace Methodist Church, Oil City, Pa., has prepared two new chambers to accommodate the new three-manual Schantz organ to be installed in the Spring.

Charles M. Kipp is the church's minister of music and Mrs. Arthur S. Blank is the organist. C. W. Carey is the chairman of the organ committee.

The stoplist:

GREAT
Diapason, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Fourneure, 4 ft., 183 pipes
Chimes, 21 bells

SWELL

Rohrgedeckt, 16 ft., 73 pipes
Viole de Gambe, 8 ft., 61 pipes
Viole Célest, 8 ft., 49 pipes
Rohrflöte, 8 ft.
Nachthorn, 4 ft., 61 pipes
Flautino, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Trompete, 8 ft., 73 pipes
Vox Humana, 8 ft., 61 pipes
Clairon, 4 ft.
Tremulant

CHOIR

Gedekt, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Nazard, 2 2/3 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Clarinet, 8 ft., 61 pipes
Tremulant

PEDAL

Diapason, 16 ft., 12 pipes

Bourdon, 16 ft., 56 pipes

Rohrgedeckt, 16 ft.

Principial, 8 ft., 56 pipes

Bourdon, 8 ft.

Rohrflöte, 8 ft.

Super Octave, 4 ft.

Bourdon, 4 ft.

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Annual Lenten-Easter

As was expected a very large quantity of church programs and bulletins for Lent and Easter were sent into the office of THE DIAPASON from every corner of our country. Because the flow continued unabated for two or three weeks after Easter we extended the deadline for their use until the end of April.

A number of oratorio and cantata performances which occurred early in Lent were listed in a brief digest on page 24 of the April issue. These will not be included in the more extended resumé which follows. In this issue we also include some works performed since Easter.

No startling trends were noted this year but rather the continuing improvement in the general quality of the music chosen both for choirs and for the organ.

Among the sizable choral works we mentioned the sudden burst into top popularity only a few years ago of the Fauré Requiem. This year it outdistanced all other works performed in Lent except Bach by a startling margin. Some performances we noted were: First Baptist Church, Kinston, N. C., J. Herbert Jeyner; Winston Public School Palatine, Ill., Palatine Presbyterian choir and Evanston Second Presbyterian choir with the Northwestern University Symphony Orchestra, Larry W. Edwards and Jon D. Bailey; Anniston, Ala. Civic Chorus, John Dressler and Louis Culver; First Methodist, Birmingham, Ala. with the Birmingham Symphony Orchestra, Joseph Schreiber; Trinity Presbyterian, Atlanta, Ga., Adele Dieckmann; First Methodist, Starkville, Miss., Thomas H. McCage, Jr.; St. Bartholomew's Church, New York City, Jack Ossewaarde; First Presbyterian, La Grange, Ill., James A. Thomas; Central Presbyterian Louisville, Ky., Maurice Hinson.

Many Spring Bach festivals perform the Bach Passions but the works are to be found in many church situations in Lent. We should like to list these performances: St. Matthew — Duke University, Durham, N. C., Paul Young and Mildred L. Hendrix; Christ Church, Cincinnati, Parvin Titus; Church of the Ascension, New York City, Vernon De Tar, strings; First Presbyterian, New York City, John Huston; St. Olaf College, Northfield, Minn., Kenneth Jennings; Highland Park Methodist, Dallas, Federal Lee Whittlesey and Phil Baker; Brown Memorial, Baltimore, Md., Sherrod Albritton and Eugene Belt; Kirk-in-the-Hills, Bloomfield Hills, Mich., Phillip Steinhaus; St. George's, New York City, Charles Henderson and Ernest White; Bryn Mawr, Pa., Presbyterian, Charles T. and Madelon T. Maclay; Christ Church Cathedral, Houston, William Barnard; St. James United, Montreal, Montreal Bach Choir and Toronto Festival Singers, George Little, St. John — First Congregational, Cambridge, Mass., David C. Johnson; Grace Presbyterian, Calgary, Alberta, John Searchfield, orchestra; Church of the Resurrection, New York City, David Hewlett.

The use of excerpts especially from the St. Matthew is frequent — a chorus or two and chorales. A few of these follow: Westminster Presbyterian, Portland, Ore., Eskil Randolph; St. George's, New York City, Charles Henderson. Various seasonal cantatas by Bach appear in many music schedules as, for example: God's Time Is Best, No. 106 — Collegium Musicum, Greensboro, N. C. College; St. Peter's Evangelical Lutheran, Miami, Fla., Charles E. Richard; Stephens College, Columbia, Mo., Heinrich Arnold and Donald R. M. Paterson; Presbyterian Church of Astoria, L. I., Ralph Douglass. Hear Ye Israel, No. 104 — Church of the Ascension, Frankfort, Ky., Melvin Dickinson. Out of the Darkness, No. 131 — Collegium Musicum, Greensboro, N. C. College. I know that My Redeemer Liveth — Santa Barbara, Cal. Choral Society, Dr. C. Harold Einecke. Sleepers Wake — Huguenot Church, Pelham, N. Y., Steven Simon, Robert Owen, Ruth Branch and orchestra; Munn Avenue Church, East Orange, N. Y., Earl B. Collins. The Heavens Rejoice, No. 31 and Lord Enter Not Into Judgment, No. 105 — Erskine American and United Church.

Montreal, George Little, chamber orchestra; Jesus, Thou My Wearer Spirit — St. Peter's Evangelical Lutheran, Miami, Fla., Charles E. Richard. Bide with Us, No. 6 — First Presbyterian, Vineyard, N. J., Walter Davidson Ross and Richard Bouchett. Christ Lay in Death's Dark Prison — First Presbyterian Church, Dallas, Dr. Travis Shelton, Sarah Jane Baker and strings; First Lutheran Church, Sioux Falls, S. D., David Urness and Merle Pflueger. Nos. 202 and 51 — First Unitarian Church, Brooklyn, N. Y., Harold Heeremans, trumpet and strings. Jesu Priceless Treasure — At Downtown Presbyterian Church, Nashville, Tenn., with host choir and Christ Episcopal choir, Peter Fyfe and Scot Withrow. Ascension Oratorio — Church of the Covenant, Cleveland, Ohio, Henry Fusner.

No longer dominating the Lenten and Easter scene, some performances of the second and third parts of Handel's Messiah were noted: All Souls Church, Asheville, N. C., Clair F. Hardenstein; First Presbyterian, Plainfield, N. J., Dorothy Hornberger; First Presbyterian, New York City, John Huston; Ladue Chapel, St. Louis, Franklin E. and Aline R. Perkins; St. Bartholomew's, New York City, Jack Ossewaarde; Central Presbyterian, Jackson, Miss., music staff not listed on program received.

Frequent use of a number or two were seen on Easter morning programs, especially since By Man Came Death, I Know that My Redeemer Liveth and the ubiquitous Hallelujah Chorus. Here are just a few examples: First Methodist, Wichita, Kans., Eugene Butler; Church of the Covenant, Cleveland, Ohio, Henry Fusner; Christ Church Cathedral, Houston, William Barnard; Bryn Mawr, Pa., Presbyterian, Charles T. and Madelon T. Maclay; University Park Methodist, Dallas, Robert Scoggan; First Lutheran, Sioux Falls, S. D., David Urness; St. Luke's Methodist, Washington, D. C., Kathryn Rawls; First Presbyterian, Detroit, Gordon Young; Astoria, N. Y., Presbyterian Church, Ralph Douglass; First Presbyterian, Sanford, Fla., Mrs. George Touhy; First Methodist, Elizabeth City, N. C., Rodney Trueblood; First Presbyterian, Wausau, Wis., Sterling Anderson; St. Peter's Ev. Lutheran Church, Miami, Fla., Charles E. Richard; Redford Presbyterian, Detroit, Roberta Bitgood; First Presbyterian, Plainfield, N. J., Dorothy Hornberger.

It seemed to us that there were fewer early choral works listed than usual but here are some we encountered: Victoria St. John Passion — East Liberty Presbyterian Church, Pittsburgh, Donald Ketring; First Methodist, Evanston, Ill., Austin Lovelace. Byrd Mass for Three Voices, St. Luke's Chapel, New York City, Clifford Clark; Charpentier Salve Regina, same church, and other Charpentier at Drew University, Madison, N. J., Lester Berenbroik. Buxtehude Jesu Joy and Treasure — Munn Avenue, East Orange, N. J., Schütz Seven Words from the Cross — Presbyterian Church of Astoria, L. I., Ralph Douglass and St. Paul's Evangelical Church, Louisville, Ky., Gladys Eve Sinclair; Paratum Cor Meum and Herzlich lieb hab' ich dich, same composer, St. Luke's Chapel, New York City, Clifford Clark.

Among the standard choral works in evidence were: Schubert Mass in G — Trinity Church, Warren, Pa., Richard A. Sidey; Church of the Good Shepherd, Nashua, N. H., James A. Wood; Mendelssohn Elijah — First Methodist, Springfield, Ill., Paul E. Koch; Handel, Israel in Egypt — Valparaiso, Ind. University choir, William Eifrig, and Judas Maccabaeus, Jewish Temple, Jacksonville, Fla., Clem Boatright, Gertrude Wech. Pergolesi Stabat Mater — Grace Chapel Parish, Jacksonville, Fla., Amelia Smith. Mozart Requiem — Santa Barbara, Cal. Choral Society, C. Harold Einecke and Solemn Vespers, Drew University, Madison, N. J., Lester Berenbroik. Haydn Passion — Grace Chapel Parish, Jacksonville, Fla., Amelia Smith; Church of the Ascension, New York City, Vernon De Tar; Ramsey Memorial Methodist, Richmond, Va., Shirley

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Church Music Survey

Morgan, Jr.; Creation — First Presbyterian, New York City; John Huston; St. Bartholomew's, New York City; Jack Osguarde, Brahms Requiem — St. Thomas Church, New York City; William Self; First Presbyterian, Lancaster, Pa.; Reginald Lunt; Philadelphia Ontario Choir at Riverside Church, New York City; Earl Ness, Fred Swann; Plymouth Congregational Church, Seattle, Wash., Edward A. Hanson.

The three longtime favorites appeared as always. We saw the Dubois Seven Last Words in programs from: Madison Square Presbyterian, San Antonio, Tex.; Harry N. Currier; First Presbyterian and First Methodist, Waukesha, Wis.; Sterling Anderson; First Baptist, Starkville, Miss.; First Methodist, Columbus, Miss.; Northeast Mississippi regional choir of State College combined at Columbus church, H. Carroll Collings; Our Lady of Angels Church, Cleveland, Ohio; Ivan R. Licht; Old Manor Baptist, Wichita, Kans.; Otto Funk, Dorothy Addy; St. Andrew's Wilmington, Del.; Harrison Walker.

Stainer's Crucifixion was seen in programs from: Christ Church, Binghamton, N.Y.; Harold C. O'Daniels; Munn Avenue, East Orange, N.J.; Earl B. Collins; First Methodist, Wichita, Kans.; Eugene Butler; Trinity Presbyterian Church, Dallas, Tex.; Muriel T. Anderson, James Guinn. We noted several performances of Maunder's Olivet to Calvary. One performed at both First Baptist, Manchester, and First Baptist, Exeter, N.H. was directed by Irving Bartley with Rebecca Dole at the organ. Charlotte Garden's version of the Wagner Parsifal Eucharist music was programmed by Donald Kettring at East Liberty Presbyterian, Pittsburgh.

No contemporary work seemed to out-distance all others this year but some we noticed were: Sowerby Forsaken of Man — Church of the Covenant, Cleveland, Ohio; Henry Fusner, Van Hulse Beatiitudes — Church of the Good Shepherd, Nashua, N.H.; James H. Wood; Francis Snow From Death to Life — St. Paul's, Syracuse, N.Y.; H. Winthrop Martin; Clokey Adoramus Te — Redford Presbyterian, Detroit; Roberta Bitgood; Wienhorst Seven Words — Eastman School Polyphonic Choir, M. Alfred Bichsel; Peeters Entrata Festiva — First Lutheran, Sioux Falls, S.D.; David Urness; Titcomb To Calvary — First Christian, Breckenridge, Tex.; Robert Poer; Trinity Church, Altoona, Pa.; Ruth M. Dilliard; Congregational Church Goffstown, N.H. and St. Andrew's, Hopkinton, N.H.; Trevor Rhein directing both churches. Mrs. Clayton Nettleton, Rachael A. Johnson, organists. Effinger Invisible Fire — Cathedral of the Rockies, Boise, Idaho; David Wehr, Kodaly Missa Brevis — First Methodist, Evansville, Ill.; Austin Lovelace, Jerry Compton, David Williams On the Passion of Christ — First Lutheran, Tyrone, Pa.; Jack R. Rodland; Central Congregational, Providence, R.I.; Frank Bartlett; First Baptist, Sacramento, Cal.; G. Leeland Ralph, Durufle Requiem — St. Luke's Episcopal and University Park Methodist, Dallas, Tex.; Robert Y. Evans, Robert Scoggin; Honegger King David glee club, Manhattanville College and Georgetown University at Purchase, N.Y.; Paul Hume conducting. Frank Scherer Contemplation on the Crucifixion, Fourth Presbyterian, Chicago; Robert Lodine, Clokey Canticle of Praise — Winston Park School and Presbyterian Church, Palatine, Ill., with Second Presbyterian, Evanston, Ill.; choir and Northwestern University students. Clokey Out of the Depths — East Liberty Presbyterian, Pittsburgh, Donald Kettring.

The liturgical service is, as we have frequently noted, an insoluble problem for such a digest as this but we received many interesting programs from the more liturgical denominations. We should mention at least a few: Christ Church Cathedral, St. Louis, Ronald Arnatt (Merbecke); Cathedral of St. John the Evangelist, Spokane, Wash., Myron McTavish (Merbecke and Oldroyd); St. Thomas, New York City, William Self (Darke); St. Paul's Church, Syracuse, N.Y.; H. Winthrop Martin (Willan);

St. Philip's Episcopal, Durham, N.C.; David Pizarro; St. Luke's Chapel, New York City; Clifford Clark; Church of the Holy Trinity, Altoona, Pa.; Mrs. Schuman Hart and Mrs. Donald Taylor; First Lutheran, Tyrone, Pa.; Jack Rodland; St. Christopher's Oak Park, Ill.; William B. Knaus; St. Patrick's, Lettontown, Ohio; F. Joseph Horning; St. Stanislaus Bishop and Martyr, Chicago, Steve Empson.

There was a less marked use of the Easter carol among the anthems this year, if what we received is indicative.

Some perennial favorites — The Thompson Alleluia (Munn Avenue Church, East Orange, N.J.); Earl B. Collins; St. Mark's Episcopal, Toledo, Ohio; Walter Rye), Dickinson's In Joseph's Lovely Garden (First Congregational, Salamanca, N.Y.); Donald Flinchbaugh and Edward B. Vreeland; Penataquith Methodist, Bay Shore, N.Y.; John Engesser and Hazel Kirkup) and Beethoven's Mount of Olives Hallelujah (First Presbyterian, Cumberland, Md.); Wayne E. Lenke; Central Congregational, Providence, R.I.; Frank Bartlett, Jr.; St. Peter's E & R., Champaign, Ill.; Elisabeth Hamp) for example — continued their popularity. And there were anthems by Sowerby, David McK. Williams, Purcell, Clokey, Shaw, Goldsworthy, Friedell, Willan and Titcomb.

The use of chorale preludes by dozens of composers before and after Bach was the most definite feature of organ music for Lenten and Easter services. Easter morning services which did not end with the Widor Symphony 5 Toccata were almost exceptional. Congregations recessed from Easter services to this exciting favorite in: Westminster Presbyterian, Portland, Ore.; Eskil Randolph; Church of the Covenant, Cleveland, Henry Fusner; Church of the Good Shepherd, Nashua, N.H.; James A. Wood; First Presbyterian, Cumberland, Md.; Wayne E. Lenke; Central Congregational, Providence, R.I.; Frank Bartlett, Jr.; Christ Church Cathedral, St. Louis, Ronald Arnatt; Bryn Mawr, Pa.; Presbyterian, Madelon T. Maclary; University Park Methodist, Dallas, Robert Scoggin; First Presbyterian, Detroit, Gordon Young; First Methodist, Elizabeth City, N.C.; Rodney Trueblood; St. Peter's Ev. Lutheran, Miami, Fla.; Charles E. Richard; Madison Square Presbyterian, San Antonio, Harry N. Currier; Redford Presbyterian, Detroit, Roberta Bitgood; Yorkminster Baptist, Toronto, D'Alton McLaughlin; Cathedral of St. John the Evangelist, Spokane, Wash., Myron McTavish; St. Thomas, New York City, William Self.

Some of those who didn't went out instead to the Farnam O Filii Toccata; Christ Church Cathedral, Houston, William Barnard; First Lutheran, Sioux Falls, S.D.; Merle Pflueger; First Presbyterian, Detroit, Gordon Young; First Presbyterian, Plainfield, N.J.; Dorothy Hornberger; St. Peter's E & R., Champaign, Ill.; Elisabeth Hamp.

Organ pieces frequently noticed included the Marcello Psalm; First Presbyterian, Detroit, Gordon Young and Madison Square Presbyterian, San Antonio, Harry N. Currier. Pieces by Langlais were also frequently noted.

Some few programs did not fall into any of the above categories, as for instance those from First Methodist, Marysville, Ohio; Marvin Peterson and First Congregational, Riverside, Cal.; Robert Derick.

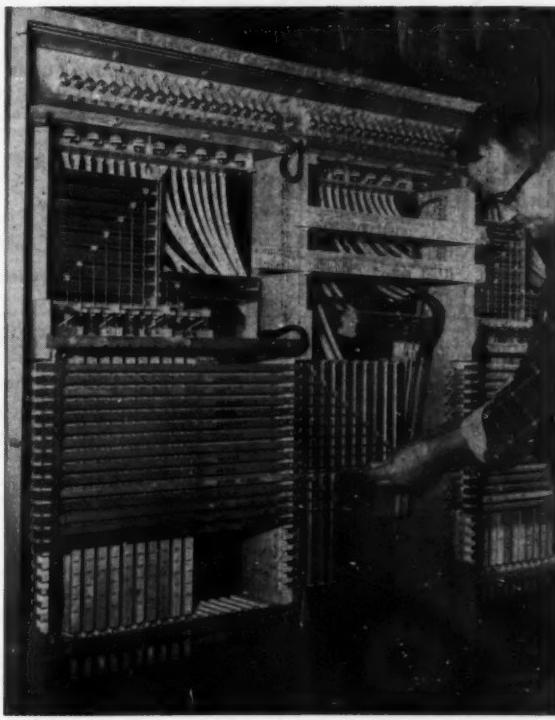
As usual there were programs without city, without music staff and even without church names. This is understandable, of course, when the special festival bulletin is a prepared one ordered from one of the several companies which specialize in them. We checked our files in many cases; some we simply could not identify.

We always dread the time-consuming, monotonous aspect of preparing this twice-a-year summary, but we always complete it with a feeling of considerable confidence and optimism. As we have said before: American church music seems to us to be in good hands. Certainly any trends indicated are wholesome trends.

(This is the third in the series of messages we mentioned in our March advertisement).

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New for Choir

Review material, as is usual at this season, is a variegated pattern without immediate significance. Publishers are issuing what they have on hand while probably preparing the quantity material for a late summer-early fall barrage for which we must all steel ourselves.

When the huge stack from Boosey and Hawkes was relieved of its predominance of secular music and its usual duplicates, these numbers remained: a Walter Ehret arrangement of a Brahms Christmas chorus, The White Dove, which should be useful; the familiar Haydn Lo, My Shepherd Is Divine (other words are similar) this time arranged SSA by John Carlton; two short SSA chorale arrangements by Walter Ehret (What Tongue Can Tell, Bach, and Blessing, Glory and Wisdom, Georg Wagner) bound together; a spiritual, Mary and Martha, arranged by Franklin Kinsman and SSA and SATB arrangements on I Want to Be Ready by Noble Cain; a John Carlton arrangement of Lamb of God from the Verdi Requiem; a small memorial Peace, Gentle Peace by L. William Goodhart; Sweet Was the Song, paraphrased by Seymour Barb from John Attey (1622) and suitable for Christmas.

Three unusual Christmas cantatas, not at all alike, come from Concordia. Buxtehude's The Infant Jesus will excite some interest, we think. For mixed chorus, strings and continuo in a rather busy style, it might go well in many situations. Heinrich Spitta's From Heaven Above, Ye Angels All is performable in many ways — choice of instruments, voicings, etc. It is very brief and may have appeal to various directors. Harald Rohlig's short Hodie Christus Natus Est makes wide use of chant in the narrative and needs three trumpets. Continuing his work on the formulatory tones, Paul Bunjes this month adds Prose for Advent, with his usual explanatory text. Three Marcello unison psalm settings are edited by Richard Peek: O Lord God, Who Dwellest with Thee, Lord Who Shall Dwell Upon Thy Holy Hill and Thou Madest Man But Lower Than the Angels. Paul Bunjes has two "chant-chorales": for Christmas, The Magnificat and All Praise to Jesus' Hallowed Name, and for Advent, The Benedictus and Let the Earth Now Praise the Lord.

Broadman Press has issued Van Hulse's big Praise Ye the Lord, its 1959 award winner. Don Northrop's easy setting of The Lord My Shepherd Is has a big baritone solo. R. Clayton Pitts' Answer, Men, When I Call has few problems. Mary E. Caldwell's unison Who Is This Lad is folksy and should be popular with young people. Noble Cain has made an easy hymn anthem on Lead On, O King Eternal. William Reynold's setting of Let All the World in Every Corner Sing is unison with descant. Walter Ehret has kept the folk hymn quality in his Once More, My Soul. Grant Keely has edited Grant Us Thy Peace, from Mendelssohn.

Johannes Riedel's notes add much to 15th century Heinrich Isaac's O Man, List' to His Sighing (Schmitt, Hall and McCreary). E. A. Hovdesven's interesting Who Has Delivered Us? is for Ascension Day. Ralph E. Williams' Be Merciful unto Me, in a block harmony style, divides voices; Anne Matheson's SSA The Carolers suggests the use of finger cymbals and tambourine. Walter Ehret's arrangement of the spiritual, You Better Mind, is for program use.

Intended for the Roman Catholic service much of McLaughlin and Reilly's list has Latin text. Sister M. Florentine has made a good setting of the Proper of the Feast of St. Joseph, the Workman for two equal voices. The Grieg Ave Maris Stella and the Elgar Ave Verum Corpus are arranged SATB by Nino Boruchia. There is an SA Tota Pulchra Es, Maria by the Rev. F. T. Walter. Ecce Tabernaculum Dei by William L. Collins has a sizable organ accompaniment; C. Alexander Peloquin has arranged the most familiar Marcello Psalm (The Heavens Declare) for four men's voices and tenor solo with both English and Latin texts. Cyr de Brant's Adoremus Te Christi, in imitative counterpoint, also has both texts. With only English text are a kind of hymn anthems by Mr. Peloquin on the familiar Holy God,

We Praise Thy Name; L. C. Syder's SA and TTBB versions of O Heart of Mary Pure and Fair and William Cardinal O'Connell's O Glorious Saint of Erin arranged by Ed. Gray complete this list.

Leeds has three interesting early works in its Brooklyn College choral series. With Latin or French texts and in photographic reproduction, they will find use in scholarly situations. They are Musae Jovis by Appenzeller (1500 — 1560), O Mors Inevitabilis by Vindes (1500 — 1560), and Qui Ne Regrettroit Le Gentil Févin by Mouton (1465 — 1522).

Presser sends several choruses on Hebrew texts by Hugo Weisall. Good choirs could make use of these in several situations. Even in their English version these have a very distinct flavor. Called Four Choral Etudes, their English titles are: May the Words: Praise Be unto God; When Israel Out of Egypt Came, and God Is Due Praise. Lazare Saminsky's The Festive Hallel is for service use but his In Mercy Lord will have appeal transcending creed. Henry Hallstrom's long Good King Wenceslas arrangement is for program use. John M. Rasley's The Love of God is for a cappella choir and tenor solo; there are hums.

Marjorie Harper's Blessed Is He is a highly conventional rouser (Mercury). David Ward-Steinman's Psalms of Rejoicing is a long work for 8-part unaccompanied chorus.

Novello has re-issued two by George Dyson — Valour, and Praise, both singable. There is a refreshing unpretentiousness about Desmond Ratcliffe's unison setting of The Lord's Prayer. A new realization by Derek Holman of a unison My Voice Shall Thou Hear by Joseph Corfe is naive and pleasant. Leroy Robertson's SSA Lord's Prayer is in block harmony with very low altos. It repeats parts of the text.

The University of Pittsburgh has inaugurated a choral series with two works of Purcell: The Lord Is King and Hath Put on Glorious Apparel, edited by Theodore Finney, and I Will Love Thee, O Lord, edited by Franklin Zimmerman; most directors will want to see these.

A big Bless the Lord by Reginald Martin has a soprano solo. It is simple, practical and conventional (Willis).



EDWARD LUDLOW

EDWARD LUDLOW has been granted a Fulbright scholarship to study organ with Finn Videro in Denmark for the academic year 1961-62. He will receive the master of music degree from Drake University in June, 1961, where he has been a student of Russell Saunders. At Drake he has also served as a teacher of organ in the preparatory department.

Mr. Ludlow received his undergraduate degree from the University of Florida where his organ instructors were Claude Murphree and Verle Larsen.

AMONG the offerings in the summer school of the conservatory of music of the University of Kansas City in the fields of interest of our readers are a choral seminar in sacred music conducted June 12-30 by W. Everett Hendricks and a master class in organ and sacred music July 17-21 by William Teague.

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New York City

By RICHARD M. PEEK

This article continues the chronicle of the organ tour of Europe last summer by sixteen American organists under the leadership of Melville Smith. Again the reader is reminded that the opinions expressed are those of the author.

A picturesque crossing from Spain to France through the Pyrenees, brought us to the Cathedral of Sainte-Marie at Orloron. This small, 12th-century edifice housed an organ casework dating from the early 1600's. The three-manual organ itself is a Cavaillé-Coll and sounds well into the church from its rear gallery installation. Here for the first time we found what was to become a typical French format for an organ. The "positif de dos" was on the gallery rail with the grand orgue, recit and pedal in front of the player who is sandwiched between them and the positif. Here also we heard for the first time the fiery brilliance of the Cavaillé-Coll reeds. If we sometimes noticed a gap between the full flue chorus of the early Spanish instruments and their reeds, it was as naught in comparison with the one that existed in this instrument.

Pau was our evening stop, and early the next morning we toured the ancient chateau where Henri IV was born. Later we were treated to a magnificent demonstration in the Cathedral of the three-manual Gonzales organ. The organist, M. La Porte, was a student of Marchal, and his playing was not only of a high order but his meticulous demonstration of each register gave us an excellent account of this beautiful instrument, which was a 1935 rebuild of a 19th century instrument.

After a 20-minute delay, caused by the author's getting lost in the maze of streets between the church and the hotel, we set out for Auch. A side trip to Aire-sur-Ardour gave us a glimpse of an 18th-century instrument by Dom Bedos which was restored in the present century by Puget of Toulouse. While some of the original pipework was intact, many changes had been made and it is doubtful if much of the original sound was in evidence. A failure in the electricity necessitated our use of the old handbells and gave us a taste of what this important but athletic task was like in the old days!

An important restoration of a seventeenth century De Joyeuse organ was found at the Cathedral in Auch. Finished in 1958 by Gonzales, the organ possessed a fine tone and the resonant surfaces of the stone church provided it with an ideal acoustical situation. A careful examination of the installation revealed a scrupulous attention to workmanship and 17th-century practice even to such external matters as the reversal of black for white keys. Here we also noted the classic French practice of running the recit Cornet down only to middle C and making the remainder of the keys dummies. The only reservation expressed in regard to this instrument was found in the feeling by the two French organists with us that the sound was more Gonzales than De Joyeuse.

A late start for Toulouse almost caused us to skip the stop at Lombez, but we were glad we didn't for our visit proved to be a great event for the little village. The entire village turned out for us, and the people with their friendly pastor listened attentively to our playing of the organ as if it had been a great concert. The organ casework dated from the 17th century, and the organ itself had been restored in 1653 by Jacques Tremolieres, and again in 1878 by J. Magen d' Agen. The sound had a 19th century character, with the bright reeds giving the organ its distinctive quality. At the Cathedral of Saint-Etienne in

Toulouse we found a three-manual Cavaillé-Coll organ perched in a swallow's nest on the back wall, with a small two-manual by the same builder in the front with the choir. While again a 19th century sound prevailed, some of the organ, particularly the positif, seemed to retain more of the early character than many such instruments we had heard, and even the high pressure reeds sounded a good deal better in this large edifice.

A day trip from Toulouse to Albi proved to be more pictorial than musical for the magnificent 1734 casework of the Romanesque brick Cathedral of St. Cecile housed a very poor, but enormous, organ built in 1904 by Puget. The disagreeable effect of this instrument was heightened by its being very badly out of tune.

A visit to the near-by Toulouse-Lautrec museum soon erased this sound from our ears, and it must be said that the Cathedral itself, together with the lovely Archbishop's garden adjoining it, was well worth the trip.

On the return trip it began to rain. Due to this fact, and the lateness of the hour, most of the party went back to the hotel rather than going on to see the organ at Saint-Pierre in Toulouse. Three of us, however, got out and waited patiently in the inclement weather until the priest appeared. A most unimpressive entryway, left us unprepared for the beauties of both church interior and organ. The church had originally been built for the Jacobins and, though fairly small in size, was exquisite in every detail, with handsome sculptured bas-reliefs on either side of the choir and several good oil paintings. The organ, built in 1783 by J. B. Micotin, had been carefully restored by Maurice Puget in 1958, and was by all odds the finest instrument which we had seen up to that time in France. In fact, in retrospect, it was the most authentic classic sound we heard from a French instrument. Its tone was very bright, but never overbearing, with a fine build up from the flue chorus to the reeds. Unlike many 19th century reeds, these low-pressure reed choruses simply added the final top to the ensemble without obliterating it.

Since this proved to be the most satisfying organ in our trek through Southern France, the specification follows.

PELAGE

30 Notes

- 1 Flute 16*
- 2 Flute 8*
- 3 Flute 4
- 4 Bombarde 16*
- 5 Trompette 8*
- 6 Basson 4

GRAND ORGUE

54 Notes

- 7 Bourdon 16*
- 8 Flute 8*
- 9 Salicional 8
- 10 Bourdon 8*
- 12 Octave 4
- 11 Prestant 4
- 13 Nasard 2 2/3*
- 14 Doublette 2
- 15 Tierce 1 3/5
- 16 Septieme 1 1/7
- 17 Plein jeu 4 rangs
- 18 Cymbale 4 rangs
- 19 Cornet 5 rangs*
- 20 Bombarde 16
- 21 Trompette 8*
- 22 Euphone 8
- 23 Clairon 4*

POSITIF

54 Notes

- 24 Montre 8*
- 25 Bourdon 8*
- 27 Prestant 4*
- 26 Gambe 8
- 28 Nasard 2 2/3
- 29 Doublette 2*
- 30 Tierce 1 3/5
- 31 Picolo 1

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32 Plein jeu 3 rangs
 33 Cornet 5 rangs*
 34 Trompette 8*
 35 Cromorne 8*
 RECIT
 42 Notes

36 Bourdon 8
 37 Gamba 8
 38 Voix Celeste 8
 39 Flute 4
 40 Quarte 2*
 41 Cornet 3 rangs*
 42 Trompette 8
 43 Hautbois 8
 44 Clairon 4
 45 Voix humaine 8*
 *The stops marked with an asterisk are from the original organ.

On the debit side of this instrument, it is to be regretted that M. Puget saw fit to employ the use of Barker levers in his restoration, resulting in a rather noisy key action.

A brief stop at the new monastery of the Dominicans in Toulouse enabled us to get a glimpse of a small Cheron organ utilizing the open toe voicing so popular today in Germany. Since a service was in progress, it was not heard. At the church of St. Michel in Castelnau-d'Albret we heard briefly the 18th century organ by Cavaille, an ancestor of the 19th century builder Cavaille-Coll.

Southern France's most famous walled city, La Cité de Carcassonne, was our next stop where we visited the old Cathedral of Ste. Nazaire. In addition to some fine stained glass this church possesses a classic instrument by Michel Roger. Its pleasant sound was hard to hear in the organ loft on the softer stops because of an over-loud blower. The presence of several Romantic stops on each division led one to suspect later additions had been made to the original instrument.

The new Cathedral in Carcassonne proved to have two Cavaille-Colls, a small choir organ of one-manual in front with a divided keyboard, and a large three-manual in the rear gallery. Though nothing out of the ordinary, it was of interest from the fact that Franck had played it in Paris prior to its being sent to the London Exposition in 1851.

The unusual character of our hotel in Perpignan with its one large room combining the functions of registry, dining room, lounge and bar gave a colorful air to this stop for our party. A visit to the Cathedral of St. Jean brought us to our first four-manual Cavaille-Coll which was housed in a handsome case-work dating from 1504. This organ, dating from 1857, was the best Romantic sound we heard. The Bach 'Little G Minor Fugue' which the organist of the church played for us came off rather poorly on this instrument, but the Franck 'Chorale in E Major' played by a member of our party seemed right at home with the rich dark timbre of the instrument. A striking contrast was found in the organ at Notre Dame de La Real which we also heard in Perpignan. Built in 1760 by Pierre Cavaille, grandfather of Aristé, it was restored in 1952 by Leopold Trosset under the direction of L. Millasseau. A three-manual of 42 stops, it possessed the clear and bright sound characteristic of the finer ancient instruments which we heard.

A visit to the newly-restored palace of the Kings of Majorca concluded our stay in Perpignan and soon we were on our way toward the Spanish border. A side trip to Prats-de-Mollo, high up in the Pyrenees, took us to St. Justo where we played a Gonzales restoration of a 1724 instrument. As in the Joyeuse instrument again we found refinement of tone and clarity, but not, somehow, a capturing of the authentic Baroque sound as had the instrument at St. Pierre in Toulouse or the next, and last, French instrument which we heard at Arles-sur-Tech. As far as could be determined, no changes of any kind had been performed upon this little instrument since its installation in the 18th century. While the name of the builder has been lost, the clarity of the voicing and the closely-knit ensemble pro-

claimed it to be a masterpiece of the early school of French organ building. A unique feature of the instrument was the coupling of the grand orgue and positif keyboards by pulling the upper manual forward to engage the positif. Especially appealing to this listener was the warmth and fullness of the cromorne of the positif, especially when pitted against the transparency of the grand orgue bourdon.

Since the remainder of our trip back into Spain was discussed in the previous article, we shall take up our journey following our flight from Barcelona to Hamburg. Before we do, however, perhaps a brief résumé of our discoveries might be appropriate. Some of these principles are well known, but some of them were new to this writer, so perhaps they might be of value to American organists.

The grand orgue of the early builders is invariably in the rear gallery with the 'positif de dos' on the gallery rail. There were usually three keyboards, grand orgue, positif and récit, and usually one octave of pedals. The pedals, since they do not often provide the actual bass of the music, have only a few stops (Flutes and Reeds 16, 8 and 4 ft.) plus couplers. The grand orgue corresponds to our great organ with a full complement of 16, 8, 4, 2 2/3, 2, and 1 3/5 ft. flutes and montres (mild diapasons) and reeds 16, 8 and 4 ft. There is always a grave mixture (fourniture or plein Jeu) and an acute one (cymbel) plus a cornet which serves to bolster the reeds. On many early instruments the récit simply consists of a cornet down to middle C. The positif is an independent division of its own with a color reed (Cromorne), its own principal chorus and a cornet séparé of flutes 8, 4, 2 2/3, 2 and 1 3/5 ft. It may have its own Trompette 8 ft. in any case, the early French chorus reeds do not dominate the ensemble, rather they complement it. Perhaps that is the most beautiful thing about these classic French instruments: they have color and variety of sounds with many beautiful solo effects, particularly in regard to the fullness and yet transparency of the Cornets and Cromernes, but the effect of the full ensemble is one of homogeneity with no stops standing out or fighting against one another in the total ensemble. Of course, with their short pedal boards they are not designed to play Bach, but when one plays the music designed for them, such as DeGrigny or the Couperins, they have a nobility of tone and effectiveness which is unique. Then these instruments have a rightness about them and an artistic validity which places them on the same high plane as the Spanish instruments with Cabezon or the Germanic ones with Bach.

Arriving late at our hotel in Hamburg following our flight from Barcelona to Hamburg we were loath to rise early the next morning to inspect the large four-manual Von Beckerath at St. Petri. The clean, transparent sounds and careful construction of this fine instrument, however, made the effort well worth while. The attractive qualities of Mr. Von Beckerath's work are too well known in America to dwell on them at length, except to note some of the unusual features of this installation such as the divided Rückpositiv on the gallery rail which enables the organist to see the chancel of the church. Another unusual aspect of the organ was the presence of a "Schlagtöne" on the brustwerk, which was enclosed but manually operated. This compound stop, devised by Mr. Von Beckerath, consists of the 3rd, flat-seventh and 9th, and, in combination with an 8 ft. flute, produces a most intriguing sound.

A visit to the historic St. Jacobi Church gave us an opportunity to see something of the Hamburg of Bach's day. We were unable to hear the Schnitger organ, since the church had been bombed out and the old case-work and mechanism destroyed. Fortunately, the pipework, which had been stored in

[Continued on page 34]

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Cairo Coci, New York City — For New Orleans AGO Chapter, St. Dominic Catholic Church, April 24: Concerto in D minor, Vivaldi-Bach; Meine Seele erhebt in Herren und Sinfonia, Cantata 29, Bach; Herzlich tut mich verlangen, Brahms; Musical Clock, Haydn; Chorale on Psalm 24 and Variations, Bist; Prelude and Fugue in G minor, Musette, and Crucifixion and Resurrection, Dupré; Pageant, Sowerby. For San Diego Chapter, First Presbyterian Church April 17: Vivaldi, Bach, Brahms and Sowerby as above plus: Five Toccatas on Do, Seixas; Prelude and Fugue on B-A-C-H, Liszt; Recit de Nazard, Langlais; Chorale in G minor, Franck; Flandria, Macelbergh; Primavera, Bingham.

Alexander Boggs Ryan, Ann Arbor, Mich. — Trinity Church, New York City, April 5: Prelude and Fugue in G minor, Buxtehude; Basse et Dessus de Trompette, Clérambault; Herzlich that mich erfreuen, Brahms; Andante Sostenuto, Gothic Symphony, Widor; Carillon, Sowerby; Introduction and Fugue, Psalm 94 Sonata, Reubke. Christ Methodist Church, Detroit, March 12: The Clérambault, Sowerby. Brahms and Reubke repeated, plus: Rigaudon, Campra; Passacaglia and Fugue in C minor, Bach; Carillon de Westminster, Vierne.

Vincent Verga, Montclair, N. J. — Graduation recital, Montclair State College Memorial auditorium, April 23: O Hail This Brightest Day of Days, Have Mercy on Me, O Lord God, Our Father Who Art in Heaven, Praise to the Lord, the Almighty and Prelude and Fugue in D, Bach; My Faithful Heart rejoices, Deck Thyself, My Soul, with Gladness, Brahms; Cantabile, Franck; Rhoymedre, Vaughan Williams; I am Black but Beautiful and Gloria Patri, Dupré.

Lewis A. Payne, Canton, Ill. — Westminster Presbyterian Church, Peoria, for the Peoria AGO Chapter, April 16: Toccata, Pachelbel; Toccata and Kyrie on the Sunday Mass, Frescobaldi; Prelude and Fugue in C minor, Awake, Awake and My Soul Exalts the Lord, Bach; Melody, Guilmant; Andantino, Franck; Resonet in Laudibus, Karg-Elert; Two Preludes, Payne; Carillon de Westminster, Vierne.

A. Elbert Adams, Greenwood, S.C.—For Greenwood AGO Chapter, First Baptist Church, April 30: Fantaisie in A major, Franck; Concerto Pastoral, Noyon (oboe and organ); Sonata 3 for French horn, Handel; De Profundis, Read; Ballade for English horn and organ, Sowerby. Robert Cowart played oboe and English horn; David Harris Dillard played French horn.

Louis L. Balogh, Cleveland, Ohio — Church of the Gesu, April 9: Prelude and Fugue in A minor, Bach; Allemande, Govotte and Musette, D'Albert-Balogh; Chorale Prelude on Ye Holy Angels Bright, Darke; Evocation on Je Te Salut, Campbell-Watson; Postlude on O Filii, Balogh. Marjorie Pallotta and Virginia Mayer contributed vocal numbers.

Herbert Joyner, Kinston, N. C. — First Methodist Church, Henderson, May 8 and First Baptist Church, Kinston, April 17: Concerto in A minor, Vivaldi-Bach; Wachet auf, O Man Bewail Thy Grievous Sin, Bach; Prelude, Fugue and Variation, Franck; Toccata per l'Elevazione, Frescobaldi; Litanees, Alain; Sarabande, Bingham; Toccata, Haines.

Fred Tulan, London, England — Birmingham Town Hall, April 22: Toccata, Sowerby; Three Tunes for Clock-Orgel and Cymbalstern, Handel-Coci; Four Chorale Preludes, Homilius, Hindemith, Berlioz and Respighi; Concerto in G minor, Poulenc; Chorale and Variations (first performance), Dave Brubeck.

Robert Wolfersteig, Bloomington, Ind. — Prize award recital, First Presbyterian Church, Fort Wayne, Ind., April 18: Toccata, Pachelbel; Concerto in C minor, Walther; We All Believe in One God and Trio Sonata 6 in G, Bach; Introduction and Passacaglia in D minor, Reger; Passion Symphony, Dupré.

Austin Lovelace, Evanston, Ill. — Garrett Biblical Institute, April 24: Chorale in A minor, Franck; Cantilena, Sonata 2, Rheinberger; Rhythmic Trumpet, Bingham; Passacaglia in C minor, Bach; Sonata 1, Hindemith; Flute Solo, Arne; Toccata, Symphony 5, Widor.

Gloria Garber, Greensboro, N. C. — Pupil of Harold G. Andrews, Jr. junior recital Odell Auditorium, April 7: Fantaisie and Fugue in C minor, Bach; Schmücke dich, o liebe Seele, Herzlich tut mich verlangen, O Welt, ich muss dich lassen, Brahms; Litanyes, Alain.

Carol Romberg, Carbondale, Ill. — Graduation recital, Southern Illinois U, First Methodist Church April 9: Prelude and Fugue in B minor, Bach; Sonata 2, Hindemith; Arietta and Cantilena, Binkerd; Sonata 4, Mendelssohn.

Marianne Webb, Ames, Iowa — First Presbyterian Church, Sac City, April 16, for the Buena Vista AGO Chapter: Chaconne, Couperin; Noël Extranger, Daquin; Herzlich tut mich verlangen, Kellner; Prelude and Fugue in C major, Bach; Fantasia in F minor, K 594, Mozart; Deux Danse a Agni Yavista, Alain; Prelude and Fugue in G minor, Dupré; Es sungen Drei Engel, Micheelsen.

Paul Koch, Pittsburgh, Pa. — Carnegie Hall, April 23: Fugue in C, Buxtehude; This Day that Is So Joyful, Bach; Jesus Meets His Mother, Dupré; Spring Song, Hollins; Chant du Soir, Bossi; Marche Pastorale, Yon; Marche Pontificale, Tombelle. Hildegarde Borg, contralto assisted, April 16: Prelude, Fugue and Chaconne in C, Buxtehude; Le Jardin Suspended, Alain; The French Clock, Bornshein; Variations on The Knight's Song, Cabezon; Carillon, DeLaunarter; Marche Pontificale, Lemmens. Mary Volker, violinist, assisted.

Marshall Bidwell, Pittsburgh, Pa. — Averett College, Danville, Va. April 13: Concerto 13 in F, Handel; Come Saviour of the Gentiles, Allegro, Trio Sonata 1, and Passacaglia, and Fugue in C minor, Bach; Allegro Vivace, Symphony 5, Widor; Chant de Moy, Jongen; Sketch in D flat, Schumann; Scherzo, Symphony 2, Vierne; Cortège and Litany, Dupré; Pavane, Rhythmic suite, Elmore; Les Heures Bourguignonnes, Jacob.

Marion Engle, New York City — Trinity Church, April 26: Cantabile, Franck; Gelobt seid du, Jesu Christ, Nun freut euch und Nun komm der Heiden Heiland, Bach; Roulade, Bingham; Te Deum, Langlais. April 19: Erstanden in der heiligen Christ, Christ lag in Todesbanden und Heut triumphiert Gottes Sohn, Bach; Rhosymedre, Vaughan Williams; Chant de Mai, Jongen; Magnificat 1, Dupré; O Filii et Filiae, Farnam.

Frank Collins, Jr. Baton Rouge, La. — Dedication of Alien at First Methodist Church, New Orleans, April 2: Valet will ich dir geben, O Sacred Head and O Man Bemann Thy Grievous Sin, Bach; Death and Resurrection, Langlais; Prelude on Were You There?, Sowerby; O Sorrow Deep, Willon; Toccata on O Filii, Farnam; Queen of Heaven, Titcomb; Morning Song, Wesley; Toccata, Symphony 5, Widor.

Dorothy M. Hester, Arlington, Cal. — Riverside First Baptist Church, March 12: Suite in C. Purcell; Aria da Chiesa, unknown; Qui Tollis and Domine Deus, Mass for Parish Use, F. Couperin; Erbarm dich mein and Prelude and Fugue in D major, Bach; Pièce Héroïque, Franck; Aria, Peeters; Miniature, Langlais; Brother James's Air, Wright; Toccata, Symphony 5, Widor.

Paul E. Koch, Springfield, Ill. — First Methodist Church, March 12: Concerto 5 in F major, Handel; Flute Solo, Arne; Prelude and Fugue in D major, Bach; Rhosymedre, Vaughan Williams; Rhythmic Trumpet, Bingham; When Morning Gilds the Skies and Lord, As We Thy Name Profess, Koch; Hymn to the Stars, Karg-Elert. Donald R. Pettit, tenor, assisted.

Loma Lombardo, Storrs, Conn. — Hartford AGO Chapter, Central Baptist Church April 10: Fantasie and Fugue in G minor, Wachet auf, Christ, unser Herr, zum Jordan kam, In dulci jubilo and Wir glauben all' an einen Gott, Bach; Chorale in B minor, Franck; Intermezzo, Symphony 6, Widor; The Nativity, Langlais; Prelude and Fugue in B major, Duruflé.

Mary Cheney Nelson, Toledo, Ohio — St. Michael's in the Hills Episcopal Church, April 30: Dialogue sur les Grands Jeux, Clérambault; Von Gott will ich nicht lassen; Von Hummel hoch, Pachelbel; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; O Gott, du frommer Gott, Hirten, Er ist geboren and Elegie, Peeters; Toccata, Duruflé.

Emmet G. Smith, Fort Worth, Tex. — Central Christian Church, San Antonio, April 10: Prelude, Fugue and Chaconne, Buxtehude; Concerto in A minor, Vivaldi-Bach; Toccata and Fugue in D minor, Bach; The Fifers, Dandrieu; Adagio and Intermezzo, Symphony 6, Widor; West Wind, Rowley; Elevation and Te Deum, Langlais.

Dale Edward Willoughby, Coral Gables, Fla. — Ewing Gallery April 21: Voluntary in C major, Purcell; Pastorale, Vivaldi; Prelude and Fugue in A major, Bach; Rhapsodie 3, Saint-Saëns; Two Preludes, Bloch; Bell Prelude, Cloke; Entrata Festiva, Peeters. Trumpets, flute, 'cello, baritone solo were used.

Richard Bouchett, Philadelphia, Pa. — First Presbyterian Church, Uniontown, April 18: Rigaudon, Campra; Passacaglia and Fugue in C minor, Hark! a Voice Sings and Jesu, Joy of Man's Desiring, Bach; Chorale in B minor, Franck; Roulade, Bingham; Carillon, Sowerby; Psalm 94 Sonata, Reubke.

W. Arnold Lynch, Wichita, Kans. — Woodland Methodist Church, April 30: Passacaglia, Frescobaldi; Kommst du nun, Jesu, Bach; Concerto 13, Handel; Prelude and Fugue in C minor, Mendelssohn; Rondo Francaise, Boellmann; Twilight at Fiesole, Bingham; Litanies, Alain.

Clair F. Hardentine, Montreat, N. C. — Gaither chapel, Montreat-Anderson College March 29: Cortège and Litany, Dupré; O Traurigkeit und Herzlich tut mich verlangen (two settings), Brahms; Arioso, Sowerby; Our Father Who Art in Heaven, Bach.

David Koehring, Indianapolis, Ind. — Christ Church Cathedral, May 19: Voluntary in D, Boyce; Fantasie and Fugue in G minor; Three Venetian Diva Servatrix, Butcher; Prelude and Fugue on a Victoria Theme, Britten.

Lloyd Cast, Bloomington, Ind. — Indiana University, May 12: Mein junges Leben hat ein' End, Sweelinck; Prelude and Fugue in E minor, Bach; Chorale in E major, Franck; Prelude and Fugue in G minor, Dupré.

John Hamilton, Eugene, Oregon — on leave 1960-61

Harold Chaney, Concert Mgt. Willard Mathews 200 E. 36th Street, New York 16

Organ-Harpsichord

THE DIAPASON

Programs of Organ Recitals of the Month

Gerald Bales, Minneapolis, Minn. — Cathedral Church of St. Mark April 18: Toccata I, Wir glauben all' en einen Gott und Fugue in E flat, Bach; Second Suite, France; The Reed-Grown Waters, Karg-Elert; Gigue, Karam: Chant de Mai, Jongen; Sonatine, Eugene Hill.

Elizabeth Hamp, Champaign, Ill. — St. Peter's E. & R United Church of Christ, April 16: Christ Lay in Death's Dark Prison, Jesus Christ, Our Saviour, Who Overcame Death, Christ We Shall Be Always Praising and The Holy Christ Is Risen, Bach; Praise Be to Thee, Jesus Christ and All My Heart This Day Rejoices, Walcha; Canzona, Concerto 2, With Quiet Joy and Now Let Us All Rejoice, Pepping; Pasticcio, Langlais; O Jesu Sweet, Voucheafe to Me Thy Comfort, de Clerk; Suite for Organ, Boyce; Chorale in A minor, Franck. LeRoy Hamp, tenor, assisted.

Richard A. Sidey, Warren, Pa. — Trinity Memorial Church, April 16: Main junges Leben hat ein End', Sweenick; Wer nur den Lieben Gott lässt warten, Ach blieb bei uns, Herr Jesu Christ und Fantasie und Fugue in C minor, Bach; Prelude in G major, Schönster Herr Jesu und Prelude in C major, Schroeder; Grand Jeu, Du Mage; Tierce en Taille, Guilain; Basse de Trompette, Couperin; Pièce Héroïque, Franck; Intermezzo, Widor; Tu es Petra, Mulet.

Frank W. Asper, Salt Lake City, Utah — Opening of Hill, Norman and Beard in Hyde Park Chapel of Church of Jesus Christ of Latter-day Saints, London, England Feb. 25: Agincourt Hymn, Dunstable; Aria, Concerto 10, Handel; I kneel before Thy Throne and Prelude and Fugue in E minor, Bach; Chorale in A minor and Cantabile, Franck; French Rondo, Boëllmann; Psalm 65, Rowley; Sonata in D minor, Lang; Toccata, Symphony 5, Widor. The "Singing Mothers" chorus assisted.

Earl E. Eyrich, Minneapolis, Minn. — Student of Marion Hutchinson, FAGO, Gethsemane Episcopal Church, May 7: Toccata, Adagio and Fugue in C major, Ach blieb bei uns, Herr Jesu Christ, Wo soll ich fliehen hin, Wer nur den lieben Gott lässt warten, Alle Menschen müssen sterben und In dir ist die Freude, Bach; Chorale in A minor, Franck; Naiades, Vierne; Dialogue for the Mixtures, Chant de Paix and Epilogue, Langlais.

Carl S. Fudge, Jr., Elizabeth, N. J. — St. John's Church, March 19: Mass for Convent Use, F. Couperin; Chorale in B minor, Franck; O Sacred Head, three settings, Walther, Bach and Brahms; Tumult in the Praetorium, Malengreas; Kyrie, Gott Vater in Ewigkeit, Christe, alle Welt Trost, Kyrie, Gott heiliger Geist and Fugue in E flat, Bach.

Ruth Eickhorst, Indianapolis, Ind. — Seventh Christian Church, Feb. 5: Trumpet Tune, Purcell; The Fifers, Dandrieu; My Heart Is Filled with Longing and Awake, Thou Wintery Earth, Bach; Mater Dolorosa, Symphony, Weitz; Clocks of Rondaine, Quig; Antiphon 2, Dupré; Concerto in A minor, Valdi-Ellsasser.

Donald Wilkins, Pittsburgh, Pa. — For Blennerhassett AGO Chapter, Trinity Episcopal Church, Parkersburg, W. Va., April 21: My Young Life Hath an End, Sweenick; Prelude and Fugue in B minor, Bach; Fantasie in C major, Franck; Christ ist erstanden Partita, Purvis; Suite Française, Langlais.

Charlotte Gross, Clearwater, Fla. — Dedication of new Reuter in Trinity Presbyterian Church, April 15: Fugue in E flat, Rejoice Christians and Come, Saviour of the Gentiles, Bach; Noel 1, Daquin; Fugue, Honegger; Vienne, Schroeder; The Nativity, Langlais; Chorale in A minor, Franck.

Mary Moore Grenier, Middle Haddam, Conn. — Washington D. C. Cathedral, April 2: Dithyramb, Wyton; Adagio in C and Toccata in F, Bach; Cantilene, Langlais; Chorale in A minor, Franck; Christ Lay in Death's Strong Bonds, van der Horst; Outburst of Joy, Messiaen.

Charles Hoke, South Bend, Ind. — For St. Joseph Valley AGO Chapter, First Presbyterian Church, Elkhart, Ind. April 10: Gigue, Widor; Vitrai, Mulet; Siciliano for a High Ceremony, Howells; Divertissement, Vierne; Prelude and Fugue in G minor, Dupré.

Jay Lovins, Bloomington, Ind. — General Baptist Church, Oakland City, May 7: All Garland Anderson program: Three Chorale Preludes on Tunes by Billings and Andante for Organ, first performance.

Jack Ossewaarde, New York City — St. Bartholomew's Church, May 10: Have Mercy on Me, O Lord and Prelude and Fugue in D, Bach; Clair de Lune and Finale, Symphony 1, Vierne.

Irene Robertson, Los Angeles, Cal. — University of Southern California faculty recital, Boyd auditorium, April 23: Canzon Ariosa and Ricercare, Mode XII, A. Gabrieli; Canzone, La Spiritala and Fugue, Tone IX, G. Gabrieli; Magnificat, Tone II and Toccata Quinta, Frescobaldi; Toccata avanti la Messa dell' Apostoli, Ricercare Cromatico il Credo and Canzon dopo l'Epistola, Frescobaldi; Introduction and Pastorale, Pasquini; Pensiero Musicale Terzo, Casini; Toccata per Deo Gratias and Sonata sui Flauti, Martini; Scherzo, Bossi; Trio 2, Galliera; Fanfare, Castelnovo-Tedesco; Passacaglia, Tagliavini; Toccata, Somma.

Paul Bartholomew, Lansdale, Pa. — Trinity Lutheran Church April 23: Psalm 19, Marcelllo; Basse and Dessus de Trompette, Clérambault; When on the Cross the Saviour Hung, In Death's Strong Grasp the Saviour Lay and The Blessed Christ Is Risen Today, Bach; Concerto in D minor, Vivaldi-Bach; Musical Clock, Haydn; Scherzo Symphonique, Kinder; Pastorale, Matthews; Toccata in B minor, Gigout. C. David Miller, Flutist, assisted.

Willis Bodine, Gainesville, Fla. — For the Sabine AGO Chapter, First Presbyterian Church, Orange, Tex. May 2: Prelude and Fugue in D minor, Buxtehude; Parts of Mass for Parish Use, Couperin; Das alte Jahr vergangen ist und Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; Lo, How a Rose and Deck Thyself, My Soul, Brahms; Adagio and Fugue, 94th Psalm Sonata, Reubke.

John T. Hofmann, Buffalo, N. Y. — Old Main auditorium, State University of New York, Fredonia, May 1: Prelude and Fugue in E minor, Bruns; Solemn Mass for Parish Use, F. Couperin; Unter der Linden gruene, Boëllmann; Psalm 65, Rowley; Sonata in D minor, Lang; Toccata, Symphony 5, Widor; Adagio and Fugue, 94th Psalm Sonata, Reubke.

Ross Pancoast, Washington, D. C. — St. Margaret's Episcopal Church, April 9: Prelude and Fugue in E flat major and Jesu, Joy of Man's Desiring, Bach; Soeur Monique, Couperin; Psalm 19, Marcelllo; Chorale in A minor, Franck; The Legend of the Mountain and Now Thank We All Our God, Karg-Elert; Andante Cantabile, Symphony 4, Widor; Thou Art the Rock, Mulet.

Robert Russell, New York City — Wedding, Gustavus Adolphus Lutheran Church April 29: Prelude and Fugue in C minor, Bach; Praise to the Lord and What God Ordains Is Always Good, Walther; Holy God, We Praise Thy Name, Peeters; Antiphon 3, Dupré; Toccata on O Filii, Farnam; Trumpet Tune, Purcell; Now Thank We All Our God, Karg-Elert.

Mrs. Arthur J. Saum, Evansville, Ind. — Washington Avenue Presbyterian Church, March 26, dedicatory recital: Trumpet Tune, Purcell; Spring Comes Laughing and Sheep May Safely Graze, Bach; Improvisation and Chorale, Karg-Elert.

Jeannette Davis, Red Springs, N. C. — Flora MacDonald College, April 21: Introduction and Toccata, Walond; Soeur Monique, Couperin; Toccata in D minor, Bach; Andante Sostenuto, Gothic Symphony, Widor; Fantasie in F minor, K 594, Mozart; Prelude and Allegro, Piston.

Mary Rita Babbitt, Indianapolis, Ind. — Cathedral Church of Saints Peter and Paul, May 26: Concerto in A minor, Vivaldi-Bach; Vom Gott will ich nich lassen und Nun bitten wir den Heiligen Geist, Buxtehude; The Anunciation, The Palms, Langlais.

Genevieve Collins, Baton Rouge, La. — First Baptist Church, March 14: Toccata and Fugue in D minor, Bach; Elevation, Communication and Epilogue, Langlais.

Judith Wendt, Winfield, Kans. — St. John's College Chapel, March 5: Toccata and Fugue in D minor, Bach; A Great and Mighty Wonder, Cassler; O Jesus so Meek, Hokanson; Jesu, Joy of Man's Desiring, From Heaven Above and He Who will Suffer God to Guide Him, Bach; Noël, Daquin; Intermezzo, Rogers; Festival Toccata, Fletcher.

Joan Marie Wilkinson, Scranton, Pa. — Marywood College chapel, April 23: Toccata in F major and Trio Sonata 2 in C minor, Bach; Maria zart von edler art, Schlick; Chorale in B minor, Franck; Rhythmic Trummet, Bingham; Prayer and Transports of Joy, Messiaen. The Marywood singers assisted.

James W. Hill, Washington, D. C. — Dedicatory, John Wesley Church, April 30: Vom Himmel hoch, Pachelbel; Wachet auf, Nun Komm, der Heiden Heiland, Toccata in F and Fantasie and Fugue in G minor, Bach; Es ist Ros' entsprungen und Herzlich tu mich verlangen, Brahms; Tu es Petra, Mulet.

Cynthia Ferguson, Scobey, Mont. — Christ Church Cathedral, St. Louis, May 5: Prelude and Fugue in E major, Lübeck; By the Waters of Babylon and Prelude and Fugue in A minor, Bach; Canon in B, Schumann; Outburst of Joy, Messiaen.

Rebecca Taylor, Greensboro, N. C. — Student of Harold G. Andrews, Odell Memorial Auditorium, Greensboro, N.C. College, April 28: Prelude and Fugue in D minor, Bach; Fantasie and Fugue in B-A-C-H, Liszt.

Ivan R. Licht, Cleveland, Ohio — Our Lady of Angels Church, March 19: The Stations of the Cross, Dupré.

Harriette Slack Richardson, Springfield, Vt. — For Vermont AGO Chapter, College Street Congregational Church, Burlington, April 9: Toccata, Muffat; Bell Prelude, Clokey; Little Suite, Richardson; Prelude and Fugue in D major, Bach; O Sacred Head, Ah Holy Jesu and Deck Thyself, My Soul, Brahms; Prelude and Fugue in G minor, Dupré; Adagio, Modal Suite, Peeters; Variations on a Noël, Dupré.

Robert Anderson, Dallas, Tex. — Faculty recital, Perkins Chapel, Southern Methodist University, Feb. 26: Prelude and Fugue in G major, Bruns; Trio Sonata 6 in G and Prelude and Fugue in E minor, Bach; Fantasie in F minor, K 608, Mozart; Chorale in B minor, Franck; Andante Sostenuto, Symphony Gothic, Widor; Triptych, Anderson; Finale, Symphony 1, Langlais. Similar program St. Luke's Methodist, Houston, Feb. 1; Southwestern College, Winfield, Kans., Feb. 19 and First Methodist, Salina Kans. May 2.

Clifford Clark, New York City — Trinity Church, April 12: Suite on Tone II, Clérambault; How Fair and How Pleasant Art Thou, Magnificat 5, Ave Maris Stella 3 and Ave Maris Stella-Amen, Dupré. Miami University Chapel, Oxford, Ohio, March 19: Same program repeated, plus Toccata, Adagio and Fugue in C, O Man, Bewail Thy Grievous Sin, Rejoice Christians and Sleepers, Wake, Bach; Chorale in A minor, Franck.

Gerre Hancock, New York City — St. Bartholomew's Church, May 3: All Bach—Fantasy with Imitation; Pedal Exercise; Six Schübler Preludes; A Little Harmonic Labyrinth; Prelude in C May 17: Tumult in the Praetorium, Maleingreau; Aria, Peeters; Prelude and Fugue on B-A-C-H, Liszt. May 24: Come, Holy Ghost, Dunstable; Come Holy Ghost, Lord God, Bach; Sonata 6, Mendelssohn; Adagio, Suite Modale, Peeters.

Charlotte Tripp Atkinson, Carlsbad, Cal. — Community Church of Vista, April 17 and San Diego State College, April 9: Offertoire sur les Grands Jeux, F. Couperin; Aria da Chiesa, unknown; Whate'er My God Ordains Is Right, Kellner; Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; Cantilene and Dialogue for the Mixtures, Langlais; Toccata, Sowerby.

Sylvia Jo Plyler, Columbia, S. C. — Columbia College degree recital, college auditorium, April 21: Fantasie, Pachelbel; Flute Solo, Arne; Allegro, Mozart; Canon in B minor, Schumann; Beloved Jesus, Brahms; Fugue, Sonata 2, Mendelssohn; The Celestial Banquet, Messiaen; By the Waters of Babylon, Huston; Litany, Alain.

Elaine Evans, Red Springs, N. C. — Pupil of John E. Williams, Flora MacDonald College degree recital April 17: Psalm 19, Marcelllo; My Young Life Must Have an End, Sweenick; Toccata and Fugue in D minor, Bach; Fantasie in C, Franck; The Squirrel, Weaver; Toccata, Plymouth Suite, Whitlock. Alice Carol Huggins, soprano, shared the program.

John Searchfield, Calgary, Alta. — Grace Presbyterian Church, March 17: Basse et Dessus de Trompette, Clérambault; Aria con Variazioni, Martini; Fugue in A minor, Czernohorsky; O Man Bemoan Thy Grievous Sin, Bach; Concerto 2 in A minor, Vivaldi-Bach; Legend, Karg-Elert; Sonata 2, Hindemith; Fantasie and Fugue on B-A-C-H, Liszt.

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Programs of Organ Recitals of the Month

Wilma Jensen, Westfield, N. J. — For the Rochester, N.Y. AGO Chapter, St. Paul's Episcopal Church, April 10: Toccata; Benedictus, Couperin; Noël; Grand Jeu et Duo, Daquin; Flute Solo, Arne; Chorale in A minor, Franck; Divertissement, Vierne; Brother James's Air and Greensleeves, Wright; Requiescat in Pace, Sowerby; Arabesque for Flute Stops, Langlais; Aria, Peeters; God Among Us, Messiaen.

Melvin D. Dickinson, Lexington, Ky. — Christ Church, May 9; Part 3, the Clavierbung, Bach. Church of the Ascension, Frankfort, March 19: Prelude and Fugue in F minor, Our Father Who Art in Heaven and The Lamb Carries the Guilt of the World, Bach; Schönster Herr Jesu, Schroeder; Introduction in F minor, Opus 63, Reger. Memorial Hall, University of Kentucky, March 3, all Bach graduate recital: Contrapuncti I and II; Canon Variations on Von Himmel hoch; Part 3, the Clavierbung; Prelude and Fugue in E minor.

James Clayton Furlow, Jr., Jackson, Miss. — Graduate recital Louisiana State U. Trinity Episcopal Church, Baton Rouge, April 21: Scherzo, Symphony 2, Vierne; Ave Maria, Ave Maria Stella, Langlais; Prelude in G minor, Dupré; Sketch 3, Canon 6 and Fugue 2 on B-A-C-H, Schumann; How Brightly Shines the Morning Star, Pachelbel; Noël 4, Daquin; Praise to the Lord, Walther; In dulci jubilo, By the Waters of Babylon and Toccata in F major, Bach.

Wallace Dunn, Wichita, Kans. — East Heights Methodist Church, University of Wichita faculty recital, May 2 and Edman Chapel, Wheaton, Ill., College, April 30: Chaconne in E minor, Buxtehude; Andante and Gavotte, Sonata, Arne; Fantasie and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; Fast and Sinister, Symphony in G major, Sowerby; Prayer from Christ Ascending and Outburst of Joy, Messiaen.

Harry H. Huber, Salina, Kans. — University Methodist Church, Kansas Wesleyan University faculty recital, April 23: Prelude, Fugue Dialogue, Clérambault; Deck Thyself, My Soul, with Gladness and Prelude and Fugue in E flat, Bach; Chorale, Honegger; Rhapsody on Gregorian Motifs, Titcomb; Chant de Paix, Langlais; Aria, Peeters; Chorale in A minor, Franck.

Norman Allen, Roanoke Va. — For Roanoke AGO Chapter, Virginia Heights Baptist Church April 16: Prelude, Fugue and Chaconne, Buxtehude; Firework Music, Handel-Bigg; Chorale in A minor, Franck; Fugue, Honegger; Toccata, Mulet. Florence Allen, soprano, and Margaret Lucas and Gyneth Cox-well, violinists, assisted.

Patricia Whitmarsh, Des Moines, Iowa — University Christian Church, Drake University degree recital, March 21, student of Russell Saunders: Dialogue sur les Grand Jeux, Grigny; The Musical Clocks, Haydn; Sonata 6, Mendelssohn; Tumult in the Praetorium, Matiegreau; Arabesque, Vierne; Prelude and Fugue in B minor, Bach.

William Weaver, Atlanta, Ga. — Martha Brown Memorial Methodist Church, April 2: Trumpet Fanfare and Voluntary in D major, Clark; Concerto in G minor, Opus 7, Handel; Toccata and Fugue in D minor, Bach; Sonata in D minor, Rheinberger; Epilogue and Dialogue for Mixtures, Langlais; Suite for Musical Clock, Hawdin; Greensleeves, Purvis; Jesu Freude, Karg-Elert.

Marilyn Keiser, Bloomington, Ill. — First Methodist Church, Springfield, Feb. 26: Concerto 1 in G, Handel; O Sacred Head, Bach, Reger, Brahms; Finale, Symphony 1, Vierne; Chant de Paix, Langlais; Prologue and Tumult in the Praetorium, Maleingreau. Linda Fulton, soprano, assisted.

Glen C. Stewart, Maryville, Mo. — Faculty recital, Northwest Missouri State College, First Christ Church, May 1: Fantasie and Fugue in G minor, Sheep May Safely Graze and Passacaglia and Fugue in C minor, Bach; Sonata 5, Mendelssohn; Elves, Bonnet; Variations on a Noël, Dupré.

Wayne Lenke, Cumberland, Md. — First Presbyterian Church, March 26: What God Does, That Is Indeed Done Well, Pachelbel; Prelude and Fugue in E flat, Corne, Sweet Death and O Sacred Head, Surrounded, Bach; O Filii Toccata, Farnam.

Eleanor Davis, Brooklyn, N. Y. — Christ Church Cathedral, Indianapolis, Ind., May 12: Sonata 4 in E minor and Prelude and Fugue in G major, Bach; In dulci jubilo, Karg-Elert.

Lucy Hudson, Baton Rouge, La. — First Baptist Church, March 14: O Sacred Head Now Wounded (two settings), Brahms; Tocata, Sowerby.

Ivar Sjöström, Boston — Methuen Music Hall, May 3: Now Thank We All Our God, Bach, Concerto 5 in F, Handel; Adagio, Franck; Die Fifers, Dandrieu; Suite Gothique, Boëllmann. The AGO Festival Chorus completed the program, May 10: Chorale and Variations, Walther; Flute Tune, Arne; My Inmost Heart Doth Yearn and A Rose Breaks into Bloom, Brahms; Toccata and Fugue in D minor, Bach; Giga, Bossi; Harmonies du Soir, Karg-Elert; Moderate, Sonata 3, Hindemith. With Roger Voisin, trumpet: Festival Suite, Purcell; Pictures at an Exhibition, Moussorgsky.

Philip Manwell, Marysville, Cal. — First Presbyterian Church, April 27, student of Charles van Bronkhorst: Prelude in G major and I Call to Thee, Lord Jesus Christ, Bach; Andantino and Minuet with Variations. Concerto 3 in G major, Soler; Prelude, Fugue and Chaconne, Buxtehude; St. Edith, Young; Tallis Canon, Purvis; Olivet, Bingham; Crusader's Hymn, Biggs; My Inmost Heart Doth Yearn, Brahms; Cantabile, Franck; The Nativity, Langlais; Humoresque, Yon; Benediction, Karg-Elert.

William Whitehead, Philadelphia, Pa. — For West Texas AGO Chapter, First Baptist Church, Midland, Tex., April 7: Prelude and Fugue in B minor, If Thou But Suffer God to Guide Thee and Christ Lay in the Bonds of Death, Bach; Adagio and Fugue, Psalm 94 Sonata, Reubke; Chorale in E major, Franck; Fast and Sinister, Symphony in G, Sowerby, Park Cities Baptist Church, Dallas April 5: Mozart Fantasie in F minor, K 608, replaced Reubke.

Edna Parks, Norton, Mass. — Cole Memorial Chapel, Wheaton College, Norton, April 11: Prelude, Fugue and Chaconne, Nun bitten wir und Fugue in C major, Buxtehude; In dulci jubilo, Jesu, meine Freude, Sinfonia, Weinen, Klagen, Sorgen, Zagen, Sinfonia, Ich steh' mit einem Fuß im Grabe and Toccata and Fugue in D minor, Bach; O Gott, du frommer Gott, Brahms; Canon in B minor, Schumann; Alleluia Vivace, Symphony 5, Widor.

Judson Maynard, Durant, Okla. — Southeastern State College faculty recital, First Baptist Church, April 23: Toccata in E minor, Pachelbel; Introduction and Toccata in G major, Walond; Fugue in E flat, Blessed Jesus, We Are Here and Toccata and Fugue in D minor, Bach; O World, I Must Leave Thee, Brahms; Chorale in A minor, Franck; The Celestial Banquet, Messiaen; The Hanging Garden and Litanies, Alain.

Grady Wilson, Ann Arbor, Mich. — Hill Auditorium, University of Michigan, April 11: Suite du premier ton, DuMage; Nun komm, der Heiden Heiland, Buxtehude; Fantasie and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Suite, Opus 5, Duruflé.

William Deakyne, Hartford, Conn. — St. Michael's Church, Litchfield, April 23: In Thee Is Joy and Prelude and Fugue in A minor, Bach; Noël, Mulet; Pastorale, Freed; Canzona, and Incantation for a Holy Day, Langlais.

Ronald Arnatt, St. Louis, Mo. — Christ Church Cathedral, May 1, all Bach: Christ Is Arisen; Prelude and Fugue in E minor; Come, Holy Ghost.

William Deakyne, Hartford, Conn. — St. Michael's Church, Litchfield, April 23: In Thee Is Joy and Prelude and Fugue in A minor, Bach; Noël, Mulet; Pastorale, Freed; Canzona, and Incantation for a Holy Day, Langlais.

Carlisle, Pennsylvania — First Presbyterian Church, March 19: The Burning Bush, Berlin; Psalm-Prelude on Psalm 33, Howells; Abide with Us, Hosanna, The Last Supper and Hear, O Israel, Weinberger; Sonata on Psalm 94, Reubke.

David Rothe, San Francisco — Grace Cathedral, April 16, San Francisco State College senior recital: Chaconne, Couperin; Sonata 6, Mendelssohn; In Thee Is Joy and Passacaglia and Fugue in C minor, Bach; From Heaven Above, Pachelbel; Pièce Héroïque, Franck.

Virginia Cox, San Diego, Cal. — First Presbyterian Church, March 19: The Burning Bush, Berlin; Psalm-Prelude on Psalm 33, Howells; Abide with Us, Hosanna, The Last Supper and Hear, O Israel, Weinberger; Sonata on Psalm 94, Reubke.

Albin D. McDermott, New York City — Church of the Holy Name, Holy Week triduum services, Mar. 2, 28 and 29; Adagietto in G minor, Adantino in C, Fugue in G minor, Bach; Toccata, Boëllmann; Litania Solenne, Edmundson; Lamentation, Guilmant; Elegie, Massenet; Adagio and Finale, Psalm 94 Sonata, Reubke; Allegro, Symphony 4, Widor.

Merle Robert Phleger, Sioux Falls, S.D. — Augustana faculty recital, First Lutheran Church, April 23: Suite for Musical Clock, Handel; Prelude and Fugue in C major, Bach; Suite in D major, Stanley; Carillon, Sowerby; Solemn Melody, Davies; Toccata, Monnichkend Maxine Killeeney, mezzo-soprano, shared the program.

Robert Arnold, New York City — Trinity Church, April 28: Adagio, Vivaldi; Gavotta, Martini; Prelude and Fugue in G major, Bach, April 21: Es flog ein Taublein weisse und Schönster Herr Jesu, Schroeder; Suite in A minor for Flute and Clavier, Telemann. David Gates, flutist, assisted. April 14: Concerto in G major, Bach; Prelude au Kyrie, Langlais; Will There Be Any Stars in My Crown, Thomson. April 7: Christ lag in Todesbanden and Credo, Bach; Chorale in A minor, Franck.

Kenneth R. Osborne, Fayetteville, Ark. — Largo, Handel; Chorale with Variations, Walther; When We Are in Deepest Need, Rejoice Now, Christian Souls, Toccata and Fugue in D minor and Jesu, Joy of Mans' Desiring, Bach; Chorale in A minor, Franck; O Saviour Rend the Heavens Wide, Shepherds Came, Their Praises Bringing, In Bethlehems Lowly Stable, Walcha; Toccata Primi Toni, Sark.

Donald Wayne Williams, Marietta, Ga. — Hume Chapel, George Peabody College senior recital, April 9 and 10: Mein junges Leben hat ein End, Sweenick; Prelude and Fugue in D major, Bach; Adagio in E major, Bridge; Four Symphonic Meditations, Ascension Suite, Messiaen; Variations on a Belgian Folk Tune and Concert Piece, Opus 52A, Peeters.

Elizabeth Towne, Vermillion, S. D. — Senior recital, University of South Dakota, student of Jack Noble, Slagle Auditorium April 27: Prelude and Fugue in E minor, Bruhns; Prelude and Fugue in C, Bach; O Sacred Head, Kirberger, Reger, Boeringer; Modale Suite, Peeters; Prelude and Fugue on B-A-C-H, Liszt.

Marvin Shiever, Winfield, Kans. — St. John's College Chapel April 23: Prelude and Fugue in E minor (Cathedral), Bach; Fantasy, Pachelbel; Air on G String, Jesu, Priceless Treasure and In Death's Strong Grasp the Saviour Lay, Bach; Alleluia, Mozart; Suite Gothique, Boëllmann.

Walter Ginter, Niles, Mich. — For St. Joseph Valley AGO Chapter, First Presbyterian Church, Elkhart, Ind., April 10: Prelude and Fugue in G major, Hark, A Voice Saith All Men Are Mortal and We Thank Thee Lord God, Bach; Chorale in A minor, Franck.

Calvin Hampton, Winston-Salem, N. C. — For the Winston-Salem AGO Chapter, St. Paul's Church April 11: Ascension Suite, Messiaen; Partita, David; Introduction and Passacaglia, Margaret Sandresky; God Among Us, Messiaen.

Ivy Beard, Jr., St. Louis, Mo. — Christ Church Cathedral, May 8: Larghetto, Sonata, Opus 85, Persichetti; Sonata 1 in F minor, Mendelssohn.

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Russell Saunders, Des Moines, Iowa — First Presbyterian Church, Rochester, Minn., for the Southeastern Minnesota AGO Chapter, April 23: Concerto del Sign. Meck, Walther; O Lamb of God Most Holy, Bach; Prelude and Fugue in G minor, Buxtehude; The Rhythmic Trumpet, Bingham; Prelude Modal, Langlais; Chorale in A minor, Franck; Four Stations of the Cross, Dupré.

Same recital for Blackhawk Chapter, First Congregational Church, Moline, Ill., April 16.

Oswald G. Ragatz, Bloomington, Ind. — Concert Hall, University of Arkansas, March 22 and Settle Methodist Church, Owingsboro, Ky., March 26: Trumpet Tune and Air, Purcell; Concerto 5 in F major, Handel; Capriccio CuCu, Kerl, Wachet auf, ruft uns die Stimme, Kommst du nun, Jesu, vom Himmel herunter, Ich ruf zu dir und Nun komm der Heiden Heiland, Bach; Chorale in A minor, Franck; Divertissement, Vierne; Air with Variation, Sowerby; Pantomime, Jepson; Carillon-Sortie, Mulet.

Larry Rhoads, Cincinnati, Ohio — Student of Parvin Titus, degree recital, Concert Hall, Cincinnati College-Conservatory of Music, March 21: Grand Jeu, DuMage; Toccata, Adagio and Fugue in C, Bach; Symphony 5 in F, Widor; Chollas Dance for You, Leach; While the King Sitteth at His Table, His Left Hand Is Under My Head, I Am Black but Comely, Lo, the Winter Is Past, How Fair and How Pleasant Art Thou and Gloria, Dyer.

Students of Lester W. Berenbrock, Madison, N. J. — Presbyterians Church, April 16: Timothy Stabler — Prelude in C major, Bach; Aria, Peeters; Carolyn Thompson — O Gott, du frommer Gott, Bach; Arabesque, Vierne; Margolin Young — Two Couplets, Solemn Mass in A, F. Couperin; Chorale, Kark-Elert; Susan Abendschein — Benedictus, Thiman; David Poultney — Fugue in C minor, Bach; Chorale in A minor, Franck.

Virginia Ruth Woods, Red Springs, N. C. — Flora MacDonald College, pupil of John E. Williams, April 14: Maestoso, Schroeder; La Nativité, Langlais; My Faithful Heart rejoices and Deck Thyself, O My Soul, Brahms; Chorale in E major, Franck; Prelude in E flat major, These Are the Holy Ten Commandments, Christ Our Lord to Jordan Come and Fugue in E flat major, Bach.

Albin D. McDermott, New York City — Church of the Holy Name, Holy Week triduum services, Mar. 2, 28 and 29; Adagietto in G minor, Adantino in C, Fugue in G minor, Bach; Toccata, Boëllmann; Litania Solenne, Edmundson; Lamentation, Guilmant; Elegie, Massenet; Adagio and Finale, Psalm 94 Sonata, Reubke; Allegro, Symphony 4, Widor.

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Harry Wilkinson, Philadelphia — St. Luke's Church, Lebanon, Pa., April 16: Concerto 2 in B flat, Handel; Rejoice, Beloved Christians and Fugue in E flat, Bach; Scherzo, Symphony 2, Vierne; Te Deum and Dialogue sur les Misères, Langlais; Litanies, Alain; I Am Black but Comely, Dupré; Prelude and Fugue on B-A-C-H, Liszt.

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Peek Tour

[Continued from page 29]

the basement, was saved, but the restoration was not yet complete enough for us to hear it.

Further evidence of the competence of Mr. Von Beckerath was provided in a trip to see his 1956 two-manual organ of 24 voices at the Christuskirche. As in the case of the St. Petri organ, interesting individual sounds fitting well into a good ensemble were the rule, and the party enjoyed thoroughly playing and hearing the instrument. A good deal of chaff was in evidence on the 8 ft. stops.

A sidetrip to the spacious Steinway music store, and pastry at a picturesque restaurant overlooking the central lake of the city completed our day. Dinner that evening with the personable Mr. Von Beckerath and a return visit to the St. Petri instrument marked a completion of our too short stay in Hamburg, and the next morning we were underway for that portion of Germany fronting the North Sea which is known as Friesland. Our first stop was at Bremen where we were unprepared for the splendid four-manual Führer organ at St. Ansgarii Church. A new instrument, housed in a 1611 casework, it is a stunning installation and whetted our appetite to hear more work by this fine builder. Capable of playing French as well as German music, its gentle but bright tone filled the church auditorium, but never became raucous or shrill.

The small one-manual instrument in the front of the church was also by Führer and spoke into the church and, through the use of folding doors at the back of the casework, into the adjoining chapel. All stops were divided into treble and bass and the instrument made the most of its eight registers. A permanently coupled pedal gave us our first glimpse of this practice so often found on smaller instruments of the German Baroque.

Our first opportunity to actually hear

an early German instrument was found at the Lutheran Church in Langwarden, a small farming community hugging the North sea coast. Those of us who climbed the winding staircase to the rear-gallery organ loft will never forget the thrill of playing the dark, well worn keys of this charming instrument of 1627 attributed to Schnitger. Here for the first time also we had the experience of hearing for ourselves the bold, robust nature of its principal chorus topped by a "spiky" mixture with strongly developed off-unisons. As our German guide, Gunter Seggermann, remarked, the people of this region are sturdy people who love to sing accompanied by organs of equally robust nature.

The next installation was found at Jade where an enormous high tower at the rear of the church greeted us. The tone of the Busch Itzehoe organ of 1736/38 seemed a trifle intense in the rear gallery, but from below the effect was much improved. The 8 ft. dulcian on the brustwerk and the 16 ft. posaune of the pedal seemed particularly telling and well-voiced reeds.

The Christian Vater organ dating from 1731 was next at Wiefelstede. Restored by Führer in 1959, its ornate case blended well with the 1550 altar tryptich. An opportunity for increasing or decreasing the volume of the Brustwerk was found in the door panels above the players head which could be set open or closed as the player desired.

Arriving at Wilhelmshaven, those of us who wished were afforded the opportunity of visiting the Führer organ factory following the evening meal. With the genial Mr. Führer as host, the party enjoyed the brief inspection of the plant.

The following morning took us first to another Führer restoration at Wittmund. Dating from 1684, this Schnitger was rebuilt in 1882 and restored in 1946.

An exquisite, jewel-like instrument was found in the one-manual Joachim Richborn organ of 1681 at Buttford. Though possessing a rather hard key action, the sound was a particularly fine one. From the tiny balcony over the rear entrance of the church (used formerly

by the local nobility) to the brightly decorated panels fronting the heavy rood screen on which the organ was placed, the church was a gem of Baroque art. An added attraction was the singing of several selections by the local school children who had assembled to greet us.

The pealing of bells for an impending marriage heralded our arrival at the Dornum church with its 1709 Gerhard Von Holz instrument. Festive in its colorful arrangement of flowers, the church was an interesting example of architecture with its two side galleries facing the carved pulpit which was crowned with the gold dove of the Holy Spirit. The organ, a three-manual with a fine ruck-posi, seemed, even from our very brief inspection of it, a good example of the builder's art.

Another three-manual, this one by Schnitger from the year 1636, awaited us at Norden. This instrument at St. Ludwigs Church proved to be an excellent instrument, but suffered from an unfortunate placement. The pedal tower was somewhat separated from the main body of the organ and spoke directly into the Nave, while the manual divisions spoke sideways into it, the tone striking the opposite wall before reflecting into the Nave. Thus, to the listener in the church, the Pedal seemed to dominate the ensemble. Particularly pleasing was the liquid tone of the Flutes of the ensemble and the firm but light mechanical action.

After a typically hearty German lunch in Dornum, we drove to Osteel to play one of the oldest instruments we had seen, an Enno Evers organ dating from 1619. While some of the ranks had been replaced, the reeds and mixtures were original. This two-manual instrument with no pedal division was particularly interesting for its brustwerk with an 8 ft. regal as the only 8 ft. stop. It was amazing how one did not miss the presence of a pedal division in this instrument, no doubt due to the completeness of the hauptwerk which included a 16 ft. Quintade.

Though still in Germany, the presence of a Reformed Church in Wester-

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Organist: St. Mark's Episcopal Church Mount Kisco, New York
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PASON

husen, our next stop, indicated our proximity to the Dutch border. This organ of 1642 by Joest Siborgh gave us a double treat. Utilizing portions of an older instrument, including the casework and some stops such as the quintadena, it gave us an idea of what a Renaissance instrument must have sounded like. Secondly, its restoration in 1957 by Ahrens and Brunzema included a return to the original mean temperament, giving many of us our first opportunity to hear such an instrument. For the keys of C, G and closely related keys this tuning was indeed a revelation to hear. Unfortunately, when at our insistence the organist attempted to play Bach's Prelude in E-Flat Major, the jarring sounds brought back with new insight the merits of the tempered scale. In addition to the vivid colors of this Renaissance-Baroque instrument, other noteworthy features included the use of a star cymbelstern on the casework which rotated as well as tinkling merrily when the stop was drawn.

Regretfully leaving our excellent and gifted German guide, Herr Seggermann, behind, we proceeded to Leer for the night. After dinner about half the party proceeded to Emden to hear a recital played upon a new organ by Schuke of Berlin. Used to small audiences as American organists are, we were nonetheless surprised to find only nine in the congregation exclusive of ourselves, in the large Reformed Church, and we were glad that we had made the effort to come. The organist, Rolf Hallensleben, played an enterprising program, including the Bach Passacaglia and Fugue in C Minor and several of his own interesting improvisations upon Psalter tunes. The organ, which sounded rather harsh at times in the congregation, seemed fuller and more mellow when played in its gallery. At the behest of the writer of this article, Mr. Hallensleben jotted down a typical service of the Neukirche which follows:

Organ Prelude
Invocation
Psalm (sung)
Lesson
Prayer
Lied (hymn)

Sermon
Prayer
Lied
Benediction
Organ Postlude

The next morning being Sunday, afforded us the opportunity of actually hearing such a service in Leer where we attended the Reformed Church. In addition to the service as outlined above, a baptismal service was held during the course of the service. Of interest to those of our party in attendance was the simple, quasi-contrapuntal improvisation of the organist upon each psalter tune and hymn prior to its being sung. Time did not permit even a cursory inspection of the interesting Baroque instrument with its divided rückpositiv.

After going through the Ahrens and Brunzema organ factory on the outskirts of the city and trying out a small one-manual instrument set up there, we are on our way to Holland.

Meeting our Dutch guide, Hans Steketee of the Flentrop Organ Company at Midwolda, we played a Hirsch organ of 1772 at the Reformed Church. A very clear, mild sound, the extremely stiff key action made it difficult to play much fast music on it. We were told the organ would be restored as soon as some remedial work was done on the church itself. After dinner in Groningen we visited the impressive Martinikerk with its 17th-century carillon. The very lovely Renaissance casework of the organ housed a rather inferior electric organ of the early '30's. A much more interesting one-manual mechanical instrument was found in the chapel at the front of the church dating from 1742 and restored in 1939.

Since it had rained almost continuously following our arrival in Hamburg, the rays of the morning sun the next day were doubly welcome. The two-manual Schnitger at Noordbroek was our first stop. Built as a two-manual without pedals in 1698, his pupil Freitag added pedal towers at a later date. Amazingly well in tune and with a fine, responsive key action, this instrument was a most satisfying one. Particularly impressive was the effect of the plenum with the fine 16 ft. reed of the pedals.

The organ at the next stop, Loppersum, was truly a shell of its former self. The beautiful casework from 1560 was in place, but the rest of the instrument was at the Van Vulpen factory for restoration. Nevertheless, the delicate Renaissance frescos on the ceiling and a trip up a narrow winding staircase to a hidden room, which had been sealed shut at the time of the Reformation, made the stop worthwhile.

At Bierum a one-manual Schnitger with permanently coupled pedal was heard. Though some changes had been made by subsequent builders, much of the old character still remained. A different approach to placement was found in the fact that the console was attached to the side of the rear gallery casework so the organist had an unobstructed view of the chancel of the church.

A fascinating bit of medieval history was seen in our stop for lunch at the Menkemaborg castle in Uithuizen. Surrounded by a moat and lovely formal gardens, a trip through this small castle was a welcome change of pace for us. The reason for the plaques we had seen hung in the Dutch churches designating many of the old organs as national monuments and asking foreign troops to respect them as such, was apparent when we came to a tiny "bur-eau" organ of 1777 in the castle, only to find that in World War II, German troops had taken all the pipes and melted them down for ammunition!

Probably the best preserved Schnitger organ we saw was the one at the Nederlandsche Hervormde Kerk in Uithuizen. Built in 1699, little had been altered in any significant way. Some chaff was apparent but it was not overdone, and while the tone was intense it was never oppressive and the ensemble was a beautifully balanced one. The specification is as follows:

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[Continued over page]

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(Ruckpositiv)

Gedekt 8 ft.
Holpyp 4 ft.
Faestant 4 ft. (replaced later)
Oktaav 2 ft.
Fluit 2 ft.
Oktaav 1 ft.
Sequialteva, 2 ranks
Scherp (not in operation)
Dulciaan 8 ft.
PEDAAL
Subbas 16 ft.
Oktaav 8 ft.
Gedekt 8 ft.
Oktaav 4 ft.
Nachtoorts 2 ft.
Cornet 2 ft.
Mixtuur (not in operation)
Basuin 16 ft.

Leaving the rich farmland of Friesland the next day, we were en route to Amsterdam. A stop at the Grote Kerk in Zwolle, with its four-manual Schnitger in the back and a one-manual and pedal Flentrop positiv in the front, broke the trip. Drawing up the specifications for this instrument in 1718, Arp Schnitger died before it was completed and the work was finished later by his sons Johann and Franz. It is unquestionably one of the great organs in the world and the highest praise we could give its restoration in 1952-55 by Flentrop is to say that it seemed entirely in keeping with the noble concept of the original builder.

A two-manual Flentrop at the Ned. Herr. Kerk in Loenen was a good example of this noted contemporary builder's art, with a good full sound to the chorus and some exquisitely voiced individual sounds.

Arriving in Amsterdam, our first evening was taken up with the inevitable, but enjoyable boat ride through the canals. A glimpse of the spot-lit tower of the Oude Kerk reached fulfillment the next day when we heard a demonstration upon its 1721 Muller organ by the church organist (also named Muller!). The impressionistic improvisation which we heard seemed somewhat out of keeping with the classic organ, but the generous nature of Mr. Muller in inviting all of the party to play this large and well-voiced instrument soon enabled us to hear some Sweelinck upon it. The organ is later than Sweelinck, who served as organist of this church, but it nevertheless seemed appropriate to hear his music echoing through the historic edifice. Fortunately, plans are imminent



SCHNITGER AT NOORDBROEK

for renewing the too-hard key action. A three-manual Flentrop at the modern Maranathakerk served notice again of this builder's stellar qualities. An enclosed Brustwerk, a rotating three-bell cymbelstern, and a lovely spitzgamba on the Hauptwerk were among its enjoyable features.

Another highlight of the trip was provided in the just-completed restoration by Flentrop of the 1736 Moreau organ in the Janskerk of the medieval city of Gouda. From its handsome red, white and gilt console to its splendid combination of Dutch and French influences, it was a first-rate instrument. It is a living testimony to the fact that it is quite possible to design an instrument which is capable of playing the great literature of both countries. The warm richness of the principal choruses are topped with finely-voiced reeds which do not seem at all unduly prominent. A fine cornet on the haupwerk also facilitates the performance of many early French works upon this organ.

An unexpected treasure was found in a small one-manual portative in the chapel which had been the chancel of this church prior to the Reformation. Its gentle tone was a pleasant contrast to the larger instruments we had heard. Following a tour of the Flentrop factory and the inspection of a small one-manual and pedal Flentrop at the Ned.

Herv. Paaskerk in Zaandam, our organ tour officially came to an end. We had packed a lifetime of listening into the three weeks allotted us—all in all we had heard and played some 72 organs! The principles and artistic ideals of the Northern German school of organ building are too well known today to need recapitulation in these pages. Suffice it to say that their principal choruses are even today peerless and their contribution to the art of organ building through the establishment of the pedal division as a separate and independent entity marked a great step forward. Other realizations had dawned on us during these days, such as the evaporation of the myth that tracker action necessarily means hard key action. Every modern action which we played had an easy, light touch which was delightful to play, and most of the older organs which were difficult to play had been tampered with by later builders. But what lingered longest in our ears were the clear, bright tones of these extraordinary instruments. One can only surmise that the men who built them did, after all, know what they were about.

PIZARRO CONDUCTS PROGRAM HONORING DUPRÉ BIRTHDAY

Marcel Dupré's 75th birthday May 3 was observed April 30 at St. Philip's Church, Durham, N.C. A program for organ, chorus, soloists and orchestra was heard. It included church sonatas by Corelli and Mozart; Concerto 2, Handel; Overture in C, Telemann; Suite, Charpentier; And these of Dupré's works: Excerpts, *De Profundis*, opus 17; Motets 1 and 2, opus 9; *Cortege et Litaniae*. David Pizarro was conductor and organist.

HEAR INTERFAITH SERVICE IN WHITE PLAINS TEMPLE

The inter-faith council of White Plains, N.Y. and the women's inter-church council of Scarsdale sponsored a service of "worship of God through music" April 27 at the Jewish Community Center, White Plains. Baptist, Presbyterian, Episcopal, Roman Catholic and Lutheran churches joined with the music staff of the temple in the event.

RICHARD ELLSASSER has been elected a life fellow in the International Institute of Arts and Letters in Switzerland, the only organist elected; William Steinberg, director of the Pittsburgh Symphony, was the only other United States musician similarly honored.

NUNC DIMITTIS

ELMER FRANK, SANDUSKY CHAPTER FOUNDER, DIES

Death claimed Elmer J. Frank, Sandusky, Ohio April 14. Mr. Frank, long active in music circles, was responsible for organizing the Sandusky Chapter in 1957 and served as its first dean. He had served as organist and/or choirmaster at a number of Sandusky churches, his latest position being that of choirmaster at Grace Episcopal Church.

Mr. Frank was best known in the community as a teacher of voice, piano, and organ students. Much of his training was acquired in Europe under such instructors as Madam Bree and Julius Katay. During world war 2 he served as organist at the Cathedral in the Panama Canal Zone while stationed there with the U.S. Army. Mr. Frank organized the Sandusky Choral Society and the Sandusky Male Chorus. He was a valued member of the board of directors of the local Community Concerts Association.

An Elmer J. Frank Memorial Fund has been established for the furtherance of good music in the community.

VETERAN IOWA MUSICIAN

DEAD OF HEART ATTACK

Jesse J. Miller, well-known musician of South East Iowa, died March 22 of a heart attack in Ottumwa at the age of 69. He and Mrs. Miller had served as minister of music and organist of the First Methodist Church in Ottumwa for 33 years where they had conducted large youth and adult choirs.

Born in St. Jacob, Ill. Mr. Miller had lived in Iowa since his return from France after world war 1. He served as minister of music in Methodist churches in Oskaloosa, Washington and Des Moines, Iowa and taught public school music in Marshall, Minn.

He was a graduate of Shurtleff College, Alton, Ill. and attended Moody Bible Institute, Westminster Choir College and Iowa University.

Mr. Miller is survived by his widow who has served as dean of the Ottumwa AGO Chapter for several years, a daughter and a son, both of whom engage in church music.

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ST. JOHN'S, MONTGOMERY, ALA.

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Worshipped Returns Organ to
Rear Gallery — Marion
Gannon Is Organist

St. John's Episcopal Church, Montgomery, Ala., where Jefferson Davis worshipped as president of the Confederacy, is installing a Wicks in its historic stone building. The instrument goes into the rear gallery, site of the church's first organ of about 1851.

The entire organ is enclosed and makes use of limited resources. J. Paul Audet designed the "disciplined unit" for the church. Marion Gannon is the organist. Involved in the negotiations were Herbert Morton, organ committee chairman, Mr. Audet, Philip Sellers, improvements committee chairman, and Robert Smith, Wicks representative. The stoplist:

Quintaten, 16 ft., 61 pipes
Diapason, 8 ft., 41 pipes
Quintaten, 8 ft., 12 pipes
Spitz Flute, 4 ft., 41 pipes
Octave, 4 ft., 61 pipes
Nachthorn, 2 ft., 12 pipes
Mixture, 4 ranks, 97 pipes
Liturgical Trumpet, 8 ft., 61 pipes
Chimes, 21 tubes

SWELL

Rohr Flute, 8 ft., 61 notes
Viole, 8 ft., 61 pipes
Voix Celeste, 49 pipes
Principal, 4 ft., 61 pipes
Gemshorn, 4 ft., 61 pipes
Hohl Flute, 2 ft., 12 pipes
Nasat, 1 1/3 ft., 12 pipes
Clarinet, 16 ft., 49 pipes

CHOIR

Quintaten, 8 ft., 61 notes
Rohr Flute, 8 ft., 61 pipes
Hohl Flute, 4 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Nazart, 2 2/3 ft., 7 pipes
Spitz Flute, 2 ft., 12 pipes
Principal, 2 ft., 12 pipes
Tierce, 1 3/5 ft., 16 pipes
Rauschpfeife, 2 ranks, 12 pipes
Clarinet, 8 ft., 61 pipes
Clarion, 4 ft., 12 pipes

PEDAL

Principal, 16 ft., 32 pipes
Quintaten, 16 ft., 32 notes
Spitz Flute, 8 ft., 32 pipes
Viole, 8 ft., 32 notes
Hohl Flute, 4 ft., 32 notes
Gemshorn, 2 ft., 32 notes
Zink, 3 ranks, 32 notes
Fagot, 16 ft., 32 pipes
Clarion, 2 ft., 32 notes
Chimes, 21 notes

BUSY MONTH REPORTED BY MARIE JOY CURTISS

Marie Joy Curtiss, vice-chairman of last summer's national convention in Detroit, has been elected national vice-president of the American choral directors association consisting of college and high school directors as well as church choir leaders.

Miss Curtiss was guest the first week in May at a youth choir festival at the First Methodist Church, Grand Rapids for the Western Michigan AGO Chapter; she gave a lecture to choir directors there May 6. May 14 she appeared at a similar festival, the first sponsored by the Port Huron Branch Chapter. She will teach June 12-14 at the Cranbrook church music conference.

Miss Curtiss has also been elected president of the reactivated In and About Detroit music educators club.

HONOR MELVILLE CHARLTON FOR 55 YEARS AS ORGANIST

Dr. Melville Charlton was honored April 16 for 55 years of service as an organist, for the past several years at his present post at the Duryea Presbyterian Church, Brooklyn, N. Y., where the occasion was observed.

Formerly on the AGO national council and at present on the executive board of the Brooklyn AGO Chapter, Dr. Charlton is a graduate of City College and attended the National Conservatory. He received his doctorate in music in 1924 from Howard University.

For more than 18 years Dr. Charlton played the chapel organ at the Union Theological Seminary; he was organist at the New York World's Fair.

MEN & BOY CHOIR FESTIVAL DRAWS BIG CHICAGO CROWD

A large crowd attended the annual festival of choirs of men and boys which the Chicago Choiarmasters' Association sponsored April 30 at St. Peter's Episcopal Church. William G. Paulick directed the choirs of seven participating churches in a program of works representing the liturgical year. James Thomas was at the organ for the service.

William Murray played the Franck Chorale in A minor for the prelude and Charles Bradley played the Little F major Bach Prelude and Fugue for the postlude.

THE SEMINARY SINGERS of the Perkins school of theology, Southern Methodist University, sang a program April 19 at the University Park Methodist Church, Dallas, with Lloyd Pfautsch conducting.

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Some Facts

About the Organ

By R. J. S. PIGOTT

Continued from the May issue

Considering now time of winding, an article (6) states "One advantage of the slider-chest is the perfect simultaneity of winding . . ." The facts are: a pipe planted directly over the pallet will get the pressure-rise substantially immediately, but one planted at the far side from the pallet on a 48 inch chest will get it about 0.004 secs. later. The electro-pneumatic primary operating the individual valve motors through a key-channel will have the same time delay. Austin and Hillgreen-Lane use a single pneumatic to operate all the pipe-valves on a note through mechanical connection, either a tracker or wire; since all the pipe-feet are the same distance from their valves, the action is simultaneous. A unit chest with a magnet for every pipe-valve, and direct electric are also simultaneous in operation. It will be seen that four types of modern action do give simultaneous winding; the slider-chest does not. Quoting further from the same article, "Simultaneous winding obviously promotes good blend". Blend, by definition, is the amalgamation of the developed harmonics of a group of pipes into a more complex sound satisfactory to the ear; it is a function of sustained tone only, character and time of attack are not involved. In the orchestra, there may be fifty people blowing and bowing, their attack varies up to 0.10 secs.; has anyone complained about the blend? The total unimportance of simultaneous winding is comprehensible when we consider one more fact. The human ear cannot in general detect separate impulses faster than about 16 per second (0.06 secs. per impulse); the maximum departure of any action from simultaneity is not over 0.005 secs. The ear cannot distinguish such an interval, and receives the sound of all actions as simultaneous.

Now, about robbing, the same article (6), "robbing does not occur in chests with adequate channels". The channels consist simply of the grooves and the pipe-bore; the pipe-bore and foot-hole are individual to any pipe, and the loss through them is not affected appreciably by the number of stops drawn on a chest. The other elements in the system which are affected by number of stops drawn, are the groove, the pallet and the trunk from bellows or blower to chest. Since the bars take pretty nearly half the length of the chest, it is easy to provide sufficient groove area, and in any case the loss in the groove is low. The pallet is the main cause of perceptible robbing: cutting the pallet size to keep touch lighter will do it. In a few cases, the trunk is too small, or too long, and will then cause robbing.

Incipient robbing, not readily perceptible, is present in all slider-chests, simply because the loss in trunk, pallet and groove varies with the air flow quite fast. Toepper gave us all the principal figures over 100 years ago. The air-flow to a 10-stop chest is about six times that for the single diapason. Friction loss through pallet and groove goes up practically as square of speed, so the 10-stop loss is closely thirty-six times that of the diapason alone. As illustration, Toepper gives full-stop loss as 0.20 inches for 2 ft. C; single stop less than 0.01. In this event the reduction of groove pressure, and consequently foot-pressure, would flat the pitch a little. Back in 1907, the writer and two other organists tested this effect on the writer's 1852 Erben, by two methods; first, single stop against all on the chest, then silencing all but the single stop with a card in the mouth not affecting the air flow. By both methods, the flattening was quite perceptible. The reason this slight flattening is not noticed is that a change from one stop to all very seldom occurs, particularly not on organs with few or no "composition pedals"; this effect does not occur at all in individual-valve chests, because the flow through the valves does not change, and the loss in the single-rank chests is insignificant.

Consider now wind pressure; another

article (7) says "With wind-pressure as low as 1 1/4 inches and not over 1 1/2 inches, the pallet could be opened with a touch no heavier than is now used with electric action". The standard touch for the organ is the same as for the piano, 4 ounces: it is no problem to hold the touch to 4 oz. for a chest not exceeding, say, 9 stops, on 3 inches pressure. Test proof was made by the writer on several of the trackers he played; wind pressure 2 1/2 to 3 1/2, touches 3 1/2 to 4 oz. One of those tested was a 10 stop chest. For larger chests, pallet balancing in some form must be employed to hold the touch to four ounces. Eight different methods of balancing have been used for about a hundred years, and the two best forms are in use to-day, in modern German, Dutch and English tracker-action.

Quoting again, "In the early nineteenth century, they raised the pressure to 2 1/2 inches, then to 3 inches, then to 4 inches." The published records show that in 1592 David Beck built the Groningen Schlosskirche organ on 2 3/4"; Arp Schnitger last quarter of the 17th century, wended his organs on 3" to 3.6" for manuals, up to 4" for pedals; the Silbermanns used the same range, first half of the 18th. These builders all used large foot-holes, and we have therefore had 3 inch and over, with large foot-holes 150 years before the 19th century. The wind pressure stayed in this range because only hand-blowing was available.

Quoting again (7), "They knew that only low pressure in a common wind channel, would attain this blending". Since these builders had only built tracker-action at 4-inch pressure or less, they could not know anything of the sort: they had no experience with anything else. The assignment of miraculous fore-knowledge to earlier generations is quite common, but on examination of the facts, invariably incorrect. Quoting further "They knew that low mouths give a tone richer in harmonics and used wide-scaled pipes if a greater volume was required". While in general low mouths encourage higher harmonics, other factors are more influential. Many flutes, with low harmonic structure, have low cut-up; diapasons usually about 1/4, modern strings, with the highest harmonic development, have generally higher cut-up than diapasons up to 1/2; these usually employ the bridge. The change of scale that can be employed at the same pressure and tone quality is limited; at three inches an 8 ft. C diapason can only vary from about 5 1/2" to 6 1/2"; below that, it becomes a geigen, above that a phonon or flute. The largest scale diapasons are on high pressure; Atlantic City, 9 1/2" speaking on 30", others, successfully smaller, on 20", 15" and 10". Further examples are found at Philadelphia Wanamaker and Liverpool Cathedral. All these high-pressure diapasons are in very large buildings where a diapason on 3" to 5" sounds like a dulciana. At ordinary pressures, the largest scales are used for such stops as Blockflotes and Nachthorns; these have low harmonic development and low cut-up, and they are not loud.

Quoting further from (7), "They also knew that a loud sound has no musical value". The 50" Tuba in Liverpool Cathedral, and the 50" State Trumpet in St. John's Cathedral in N. Y. are very loud, but not considered unmusical; indeed compositions have been written especially to exploit the quality of the State Trumpet. The article also refers to "the soft-toned brass instruments of the 18th century". The 16th to 18th century horns and sackbuts are available in museums, are the same dimension as their modern counterparts, the French horn and trombone, and the original instruments are still played at Canterbury, Dover, Ripon, Folkestone and Ipswich, to mention a few. They are exactly as loud as the modern forms.

Another article is titled "objective" (8); it reports some test work on direct electric and tracker-action. Little attention was given to normal design, the pallet used was about three times the usual size for the 1 ft. C pipe they used, the size of the individual valve is not given, although it is certainly needed. The experimenters used a cord pulled by hand to imitate fast and slow finger-action; this is unsatisfactory, as the force and inertia differ greatly from those of the finger. They discuss pressure-time, but, contrary to usual research practice, give no experimental data. The data supplied consists of a few oscilloscopes of speech-development

pressure as over 1½% increased with now used standard touch as for the problem to chest not inches present the writer played; touches 3½ was a 10 pallet balanced. Eight years have Fred years, use to-day, and English

nine pressure then to seconds show the Gron- 2¾"; Arp 17 century, "for man- Silber first half of used large before had foot-holes century. The range be- available. knew that mon wind blending". Only built are or less, of the with any miracu- gen- incorrect. that low harmonics a greater in general harmonics, al. Many structure, ally about e highest generally up to ½ bridge. The employed at quality is C diapason 5½" to a geigen. The large high pres- cating on r, on 20", are found and Liver- h-pressure buildings sounds like tures, the high stops as these have and low l.

They also o musical Liverpool trumpet in are very musical; in written history of the also refers to instruments of the 18th century as available dimension as the French the original at Canterbury and Ippony are ex- forms. objective" on direct little attention design, the times they used, we is not needed. pulled few fingers, as the from mass pres- to usual experimentalists of a elopment

REFERENCES

- (1) A Case for the Slider Chest. T. P. Frost. Vol. 3, No. 2, O.I.Q. 1953.
- (2) The Slider and Pallet Wind-cheat. John Challis. Vol. 3, No. 3, O.I.Q. 1953.
- (3) Barred and Barless Chests. A. A. Jude. Vol. 1, The Organ 1921-1922.
- (4) Letter. Henry Willis III. Vol. 2, No. 1, O.I.Q. 1952.

[To be continued]

which is certainly not pressure-rise. Examining those for fast tracker stroke and direct electric, the time to sustained speech is the same for both, a little under 0.02 secs, or 11 cycles. Both show the same random amplitudes during build-up, the only difference is a slightly smaller sustained amplitude for the direct electric; the greater resistance of the individual valve over that of the over-sized pallet accounts for this. As to objectivity, the statement that direct electric action is too fast is flatly contradicted by their own oscillograms; the speech was the same for both. Quoting, "in the case of the key-chamber, there is a large volume of higher pressure air trapped when the pallet closes, which must exhaust through the pipe". This completely incorrect concept was treated above; for this set of experiments, the chest-pressure was 1½", so the amount released would be less than ½% of the groove and foot volume, and about the same percentage of the normal air-flow through the pipe per second. Quoting, "It is only in recent years that interest has again been kindled in the problem of designing organs that have a satisfactory sound." This confident tone implies that all the builders, buyers, organists and listeners from, say 1800 to 1930 had no intelligence or musical taste; such an implication is too much to swallow. Taste in organ-tone, as in other things, has changed in various times; this does not in any way prove that the taste of any period was bad. Some of the best organs built at any time, were a product of this period. Quoting again, "If the starting transient is too abrupt, the ear rejects the sound as unmusical . . . the closing transient must be gradual, to be accepted by the ear." The piano, celesta, harp, and spinet have abrupt attack, have both abrupt and gradual release. Strings and wind instruments can be played with either kind of attack and release; the Cliquot and Cavaillé-Coll reeds have very sharp attack. Many of our more recent organists are asking for abrupt attack by way of chif.

One or two eminent organists claim that all pipes should speak with chif, "an accent" because all instruments do. This idea is covered in the preceding paragraph. But in addition they also advocate that voicing be done without nicking, by what they term the "natural" method. Nicking came into use in the 18th century and was employed to control excessive chif; in addition, it generally makes voicing and regulation easier. Many of the old organs in Germany, Holland, and England were cured of too much chif and better regulated, by nicking in the late 18th and early 19th centuries. In short, taste in attack had changed. Nicking, now over 200 years old, is just as natural as any other operation in voicing; it all depends what kind of attack is desired: below 2½" nicking is generally not required at all.

It should be remembered that many baroque stops had no chif; flutes usually had chif, but diapasons often had none. Strings, when they were first developed about the Compenius' time, were very slow and uncertain in speech, no nicking. Later, nicking, and finally the bridge, brought the fine strings of Thynne, Schulze, Whiteley and Pendlebury. These were always lightly nicked. Two eminent organists have suggested that nicking increases airflow; the heaviest nicking employed does not increase the flow by as much as one percent; the flow up these tiny triangular grooves is much slower than in the flue proper, on account of high friction. What the nicks do accomplish is to "roughen" the face of the wind sheet, so that the vortices which produce the sustained tone start off more readily.

Acoustics should be an integral part of architectural design. In almost all cases the traditional building materials (and modern ones having similar acoustical properties) are the allies, not the enemies, of good hearing. They must, however, be intelligently used in conjunction with good design. Desirable musical sound and good acoustics are inseparable and both are among the first essentials of a successful church building.

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**WICHITA CASAVANT
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**Joyce Jones Plays Dedication Recital
on Three-Manual Instrument —
Edla Hilts Is Regular Organist of Large Church**

The new Casavant organ in the East Heights Methodist Church, Wichita, Kans., was recently opened with a dedication recital by Joyce Jones. It is the first instrument by the Canadian builder to be installed in a church in the state of Kansas. It will be available for the observation of regional convention visitors in the coming month. The stoplist was drawn up by the organ committee of which N. D. Showalter was chairman and by Edwin D. Northrup of Casavant. Edla Hilts is the regular organist of the church.

The specification of the instrument is as follows:

GREAT
Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Spicilegia, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Rohrlöte, 4 ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Chimes

SWELL
Geigen Prinzipal, 8 ft. (prepared)
Gedeck, 8 ft., 68 pipes
Salicional, 8 ft., 68 pipes
Voix Celeste, 8 ft., 68 pipes
Geigen Octav, 4 ft., 68 pipes
Flauto Traverso, 4 ft., 68 pipes
Nazard, 2 2/3 ft., 61 pipes
Octavin, 2 ft., 61 pipes
Plein Jeu, 1 ft., 3 ranks, 183 pipes



Fagot, 16 ft., 68 pipes
Trompete, 8 ft., 68 pipes
Hautbois, 4 ft., 68 pipes

CHOIR
Nachthorn, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Vox Angelica, 8 ft., 54 pipes
Prestant, 4 ft. (prepared)
Koppelflöte, 4 ft., 61 pipes
Blockflöte, 4 ft., 61 pipes
Larigot, 1 1/3 ft., 61 pipes
Siffloë, 1 ft. (prepared)
Sequialtera, 2 ranks (prepared)
Krummhörn, 8 ft., 61 pipes
Chimes, 25 notes

PEDAL
Contrebasse, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quintaton, 16 ft.
Octav, 8 ft., 32 pipes
Rohrlöte, 8 ft., 32 pipes
Choralbas, 4 ft., 32 pipes
Italian Principal, 2 ft., 32 pipes
Mixture, 4 ranks, 128 pipes
Bombard, 16 ft., 32 pipes
Fagot, 16 ft.
Trompete, 8 ft. (prepared)

MISSSES ONLY 6 SUNDAYS IN 30 YEARS OF SERVICE

Catherine McGarry was honored March 19 for her more than 30 years of service as organist and choir director of St. Joseph's Catholic Church, Seattle, Wash. In all that time Mrs. McGarry missed only six Sundays and in recognition of this remarkable service she was honored at a testimonial dinner given by the Seattle Catholic Choir Guild and women of St. Joseph parish. The Most Rev. Thomas Gill, auxiliary bishop of Seattle, presented her with a certificate of merit in recognition of her outstanding contribution in the field of church music.

Mrs. McGarry started playing in the old St. Joseph Church in 1913 relinquishing her post later to care for a growing family. She resumed the position in 1930 and has served continuously since. A member of the Seattle AGO Chapter she has given music lessons through the years at her home and at Forest Ridge Convent. Many of her former pupils attended the dinner and participated in the program for the evening.

TO COMMEMORATE the 150th anniversary of the birth of Franz Liszt and the 75th anniversary of his death, the chorus and orchestra of the Mannes College of Music and the choir and soloists of the Central Presbyterian Church, New York City, performed the Missa Solemnis April 25 and the Missa Choralis May 9. Carl Bamberger and Hugh Giles were the conductors.

MARY MOORE GRENIER will play a carillon recital June 18 at the Riverside Church, New York City, being the first woman ever to play this mammoth instrument.

WINT DIRECTOR, SCOGGIN DEAN AT MT. SEQUOYAH MEET

The annual South Central regional institute of church music will be held July 3-8 at the Mount Sequoyah West Methodist Assembly, Fayetteville, Ark. Bliss Wiant will be director and Robert Scoggin the dean. Other staff members will include: T. Ray Branton, Winston-Salem, N. C.; Roger Deschner, Houston, Tex.; Wilton Goodwin, Dallas, Tex.; Thomas Granger, Cleburne, Tex.; Richard Jackson, Nashville, Tenn.; Roy E. Johnson, Dallas, Tex.; Christine Kallstrom, Dallas, Tex.; Norma Lowder, Bellona, Tex.; Kenneth Osborne, University of Arkansas; Richard D. Waggoner, New Orleans, La., and Claude Wood, Nashville, Tenn.

THE SIX workshops of the National Association of Teachers of Singing will be held this summer as follows: San Francisco State College June 18-23; University of Kansas City July 23-28; University of Illinois, Urbana, July 30-Aug. 4; Willamette University, Salem, Ore.; July 30-Aug. 4; University of Utah, Salt Lake City Aug. 6-11; Appalachian State Teachers College, Boone, N. C. Aug. 13-18.

PAUL BOUMAN, Oak Park, Ill., and Herbert Bruening, Chicago, conducted the first church music clinic under the auspices of the board of Christian education of the Northern Illinois district, Lutheran Church, Missouri Synod. It was held May 13 in St. Paul Lutheran Church, Kankakee, Ill. Theodore Knauth of Kankakee assisted them.

THE ANNUAL SERVICE of choral evensong by the choir of men and boys of the Church of St. Martin in the Fields, Chestnut Hill, Philadelphia, May 28 included Bach motet 6, Lobet den Herrn; three of Four Psalms, Grieg, and a group of Russian anthems. Harry Wilkinson is organist and choirmaster with Albert B. Conkey as harpsichordist.

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Competition for Gruenstein Award Puts New Life Into Staid CCWO

The Chicago Club of Women Organists, completing its 33rd consecutive year of existence, held its year's major activity, the annual national competition for young woman organists, April 16 at the Grace Lutheran Church, River Forest, Ill.

The competition, sponsored for a number of years by this highly special organization, has had its fat and lean years, not always fulfilling the opportunity its special status has seemed to offer.

Three years ago, on the completion of the club's 30th year, the competition received a great stimulus when a gift from Mrs. S. E. Gruenstein enabled the award to achieve continuity and financial independence. It was renamed the Gruenstein Scholarship award in memory of the founder of THE DIAPASON..

This year, with more publicity and

Ten of the Gruenstein contestants pose for their photograph after the judges' decision.



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Runners-up were: Edith Miller, Ann Arbor, Mich.; Marilyn Schweiger, Chicago; Karen Albers, Concordia Teachers College, River Forest, and Claire Warner, Ann Arbor.

The award carries a \$100 cash prize and the opportunity for a recital in the Chicago area next season.

This was far-and-away the CCWO's most successful competition and augurs well for the future of the venture.



John Boe, winner Mary Jo Paolano, Loretta Berry and David Thorburn.

HEAR CONTEMPORARY MUSIC AT HUGUENOT MEMORIAL

As the culmination of a three-day fine arts festival April 16 at the Huguenot Memorial Church, Pelham, N. Y., the 40-voice choir and soloists sang a vesper service of contemporary music. Kodaly's Missa Brevis and Vaughan Williams' Christmas Hymn and Easter Hymn were sung.

Ruth Branch, organist and director of music played these contemporary organ numbers: Intermezzo 19, Andriesen; Chant Heroique, Langlais; Berceuse, Dupré; Toccata, Monnikendam; Carillon, Sowerby; Maestoso and Allegro, Andriesen.

A PREMIER performance of Robert E. Allen's cantata, The Ascension, was sung May 14 at the Lafayette Avenue Presbyterian Church, Brooklyn, N.Y. with mezzo soloist, augmented choir, trumpets, timpani, harp and organ directed by John Rodgers.

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**Three-Manual to Go in Rear Gallery
of Lutheran Church of the Resur-
rection — Emily Remington
Is Organist**

The Lutheran Church of the Resurrection, Augusta, Ga. will install a new Schantz in the fall. The three-manual instrument will be installed in the rear gallery with principals of the great and pedal exposed. The positiv division will be in its traditional location, hung on the gallery rail.

Mrs. John Remington, AAGO, is organist. Negotiations were made by Widener and Company, Ltd., Atlanta, in conjunction with Dr. and Mrs. Remington.

The stoplist:

GREAT
Prinzipal, 8 ft., 61 pipes
Rohrlöte, 8 ft.
Octav, 4 ft., 61 pipes
Super Octav, 2 ft., 61 pipes
Mixtur, 3 ranks, 183 pipes
Chimes

POSITIV
Nason Gedackt, 8 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Quinte, 1 1/3 ft., 61 pipes
Sifflöte, 1 ft., 61 pipes

SWELL
Rohrlöte, 16 ft., 73 pipes
Viola d'Gamba, 8 ft., 61 pipes
Viola Celeste, 8 ft., 49 pipes
Rohrlöte, 8 ft.
Flötenprinzipal, 4 ft., 61 pipes
Octavin, 2 ft.

Plein Jeu, 3 ranks, 183 pipes
Contre-Hautbois, 16 ft.
Trompette, 8 ft., 73 pipes
Hautbois, 8 ft., 61 pipes
Clairon, 4 ft.

Tremulant
CHOIR
Bordun, 8 ft., 61 pipes
Spitzflöte, 8 ft., 61 pipes
Spitzflöte Celeste, 8 ft., 49 pipes
Gemshorn, 4 ft., 61 pipes
Nasat, 2 2/3 ft., 49 pipes
Gemshorn, 2 ft., 12 pipes

Terz, 1 3/5 ft., 49 pipes
Krummhorn, 8 ft., 61 pipes
Tremulant

PEDAL
Prinzipal, 16 ft., 32 pipes
Bordun, 16 ft., 32 pipes
Rohrlöte, 16 ft.
Octave, 8 ft., 12 pipes
Bordun, 8 ft., 12 pipes
Rohrlöte, 8 ft.
Super Octav, 4 ft., 12 pipes
Rohrlöte, 4 ft.
Doublette, 2 ft., 12 pipes
Contre-Trompete, 16 ft., 12 pipes
Trompete, 8 ft.
Clairon, 4 ft.



TOM ROBIN HARRIS

Tom Robin Harris has been declared national winner in the National Federation of Music Clubs competition in the organ division of the student auditions. He was invited to play at the national biennial convention of the federation April 20-26 in Kansas City, Mo.

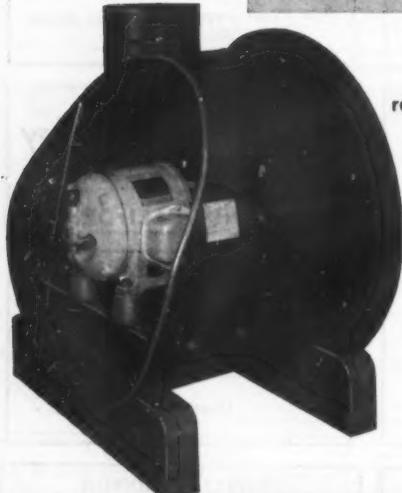
A 20-year-old student at Boise, Idaho, Junior College, Mr. Harris is a student of C. Griffith Bratt, AAGO, state chairman for Idaho. He has served as organist for two years at the First Baptist Church, Boise, and was convention organist for the Illinois Baptist youth fellowship convention April 26-28.

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POSITION WANTED — CATHOLIC ORGANIST-choirmaster; young man seeks good position in large Catholic church, with music-minded pastor. European and American musical education, with excellent qualifications, experienced choirmaster with men, boys and adults. Cathedral experience with excellent references offered. Free to take position after July 1. Address E-5, THE DIAPASON.

POSITION WANTED — PIPE ORGAN technician, 20 years experience, desires inquiries for permanent employment from reliable individuals or firms doing shop and outside work on local basis. Special knack for working with old material and am familiar with all types of organ actions. Address F-6, THE DIAPASON.

POSITION WANTED — CATHOLIC ORGANIST-choirmaster available in September. Prefers men and boys choir. Expert in chant, polyphony, liturgy. Catholic university graduate; can teach most subjects. Young, single, fine training and experience. Address E-12, THE DIAPASON.

POSITION WANTED — N.Y. ORGANIST-choir director seeks position in Protestant church in Omaha, Neb. area. BS degree in music. Experienced. References. Write: Organist, First Presbyterian Church, 150-21 Barclay Ave., Flushing, N.Y.

POSITION WANTED — ORGANIST-DIRECTOR wishes to relocate in Florida. Orlando or St. Petersburg area preferred. Experienced with multiple choirs. Address E-10, THE DIAPASON.

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POSITION WANTED — ORGANIST-choirmaster, available after Sept. 15. Twenty-four years experience, nationally known. Known for organization and administration as well as recitals. In Europe from July 13 to Sept. 1. Address F-3, THE DIAPASON, by July 1.

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